MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Marcus Blechman

IRRA PETINA

Metropolitan Opera Mezzo-Soprano, Featured in Kern Operetta at Los Angeles Light Opera Festival in June

20 CENTS

MAY, 1942

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MUSICAL COURIER

An International Journal, Established 1880

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Managers See Vast Upsurge In Musical Life of America Following New Inflation Curbs

Expanded Bookings, New Courses, May Be Result of Washington's Economic Program, Following Temporary Lag—Nation Entering Spending Era of 20 Billions a Year

In the opinion of New York managers and local concert authorities, the nation's war-time economic program will doubtless give new impetus to musical activity throughout the nation.

With 20 billion dollars more in circulation than last year, new audiences are being created and new concert courses arranged in some of the war industry centres. Evidence of this new prosperity appeared in the successful tours of the Metropolitan, San Carlo and other operatic ensembles.

Summer festivals and summer concerts are definitely scheduled and being supported by large advance subscriptions in the face of New York's "worst theatrical season" just closing. The promised reduction in the cost of living, the estimated additional $128 each person will have because of inability to spend it on normal luxuries due to the curtailment in their manufacture, is expected to be reflected in increased musical endeavors. Other countries at war, notably England, have demonstrated that music is needed in war-time. Official statements, from President Roosevelt down, indicate similar beliefs here.

Aggressive campaigns, recently under way in many localities, indicate that with large incomes limited, supporters of local musical activities may be enabled to increase their contributions, deducting this from their taxes.

Composers Honored by American Academy and Institute

John Alden Carpenter, American composer, was among the five new members of the American Academy of Arts and Letters inducted at the joint meeting in New York of the Academy and the National Institute of Arts and Letters. The Academy, limiting its membership to '50, chooses them from the Institute. The latter organization named 12 new members, among them Aaron Copland, native composer.

Ernest Bloch received the gold medal of the Institute, its highest award, for composition. Among the new grants of $1,000 each to new members doing creative work were those to Bernard Herrmann, Edward Margetson, and Robert McBride, composers. A gift of $500 went to the Edward MacDowell Association at Peterborough, N. H., for the endowment of fellowships.

Feuermann Dies at 39

Emanuel Feuermann, cellist, died on May 25 in a New York hospital after an illness of six days. Mr. Feuermann, who was 39 years old, had been active until he became ill, having recently made a tour of Army camps, and recordings only the previous week. As head of the cello department at the Curtis Institute in Philadelphia, he had been prominent in pedagogic work.

He is survived by his widow, the former Eva Reifenberg; a daughter, Monica, and his father and brother.

At special funeral services held in New York, Olin Downes and George Szell spoke in laudation, Artur Schnabel played Beethoven's Marche Funebre, and Erica Morini and Albert Hirsch the Bach Arioso. Miss Morini, Edwin Bachman, Lotte Hammerschlag and Frank Miller performed Beethoven's "Harp" Quartet. The honorary pallbearers were headed by Arturo Toscanini.

Toscanini and Stokowski to Divide NBC Baton

Arturo Toscanini and Leopold Stokowski will each conduct twelve concerts of the NBC Symphony Orchestra next season, it has been announced by the National Broadcasting Company and the Blue Network.

MacMillan Retires as Toronto Conservatory Head

Sir Ernest MacMillan has resigned as principal of the Toronto Conservatory, effective Sept. 1. Norman Wilks, Toronto pianist, has been named to succeed him.

Colon Series Will Stage Novel Works

BUENOS AIRES. — Novelties for the Teatro Colon season, opening May 22, under its new directorate, include local premieres of Gluck's Armide and Strauss' Ariadne, revivals of Stravinsky's Oedipus Rex, Mozart's Così Fan Tutte, Debussy's Pelléas, Verdi's Simon Boccanegra and Puccini's Suor Angelica. Dance novelties are Salomon, choreographic legend with offstage vocal soloists, by Arturo Luzzatti, Tchaikovsky's Nutcracker, Poulenc's Aubade, and El Malón by the Argentine composer, Iglesias Villoud, all staged by Margarete Wallmann; Stravinsky's Apollon Musagete and a score by Mozart choreographed by Belanchine as guest. J. M. W.

New Instruments Ban Set by WPB

WASHINGTON, D. C.—Manufacture of musical instruments, except violins, violas, cellos and some guitars, have been virtually banned after June 30 by the War Production Board. Its order applies to instruments containing more than 10 per cent of materials such as metal, cork, plastics and rubber. Piano and organ manufacturers are given another month to assemble materials.

Hollywood Bowl Series Assured

(Special Telegram to the Musical Courier)

HOLLYWOOD. — The Hollywood Bowl season has been approved by military authorities. Attendance, however, is restricted to 5,000. Tickets will be available one day ahead of the concert. The schedule had not been arranged on May 28, but there is a possibilitity that additional concerts may be given in Pasadena. R. D. S.

Music Festivals Of Country Have Good Attendance

Berkshire Series Cancelled, and Worcester Curtailed—Successful Sessions Held in Ann Arbor, Bethlehem, Spartanburg, Philadelphia, New York, Berea, and Montreal

The festival season is being successfully marked in many American music centers despite the difficulties imposed by wartime conditions, rationing of tires and gasoline, and depletion of musical forces by the draft and war industries. Good attendances have been a feature of these events.

An exception is the Berkshire Symphonic Festival, which has been cancelled by the board of directors after preliminary plans had been made to move its sessions into Boston. The Worcester, Mass., Festival has announced that its program this year will be cut down to three adult concerts and one program for children.

Among the events already celebrated is the Ann Arbor, Mich., May Festival, which took place for the 49th year in the week of May 6. Taking part were the Philadelphia Orchestra, under Eugene Ormandy and Saul Caston, the Ann Arbor Choral Union, with Thor Johnson as conductor; the Youth Chorus under Juva Higbee, and a list of eminent soloists including Marian Anderson, Emanuel Feuermann, Carroll Glenn, Helen Traubel,

(*Please turn to page* 13)

Metropolitan Photo Service

FRITZ KREISLER and WALTER DAMROSCH play a duet at a dinner party given in honor of the subscription committee of the New Opera Company by Mrs. George E. Ruppert. Dr. Damrosch has resigned his post as Musical Counsel and Conductor of Music Appreciation Concerts for the National Broadcasting Company after 14 years. His new one-act work, The Opera Cloak, will have its premiere next fall by the New Opera Company, in a double bill with Moussorgsky's Fair at Sorochinsk.

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May, 1942
Sixty-Third Year

Ravinia Festival to Enlist Array of Baton Notables

By RENÉ DEVRIES

CHICAGO.—The complete list of conductors for the Chicago Symphony Orchestra during the six weeks' Ravinia Festival, beginning June 30, includes Dimitri Mitropoulos, making his Ravinia debut on opening night; George Szell, returning to direct the second and third weeks; and Eugene Ormandy, Artur Rodzinski and Pierre Monteux during the three last weeks, respectively. The soloists will include Artur Schnabel and Szigeti. Schnabel will be Szell's soloist; Szigeti will appear with Rodzinski and in a performance of the Brahms Double Concerto.

Chicago Symphony Concerts Thronged

It is noteworthy that the Chicago Symphony Orchestra's concerts have been as well attended this year as in the past and that the deficit this season is the smallest charged against any of the country's major orchestras. The reason for the patronage is easily understood, for the programs have been varied, superbly played and the soloists invariably have come up to expectations. Conservative, yet good management must also be credited with the small losses accrued during the past twenty-four weeks.

Soloists Acclaimed

The famous duo-pianists, Ethel Bartlett and Rae Robertson, made three successful solo appearances, and Heifetz once again aroused the listeners to a pitch of enthusiasm that bordered on pandemonium. Among the novelties and seldom-performed compositions were John Alden Carpenter's Song of Freedom, DeLamarter's The Giddy Puritan overture and Albert Noelte's Suite for winds, percussion and harp. Bartlett and Robertson made known the Poulenc Concerto for two pianos, beautifully and humorously performed. Frederick Stock and Hans Lange shared conducting honors in this series of spirited and inspiring concerts.

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A "JEEP" HAS A DISTINGUISHED PASSENGER
in Jessica Dragonette, when the concert and radio soprano, during her tour, appeared in Tulsa, Okla., and became a war savings stamp saleswoman.

5 Guest Leaders For Philharmonic

Marshall Field, president and chairman of the board of directors of the Philharmonic-Symphony Society of New York, recently announced the plans for the 1942-43 season. The list of conductors already engaged is headed by Arturo Toscanini, who will conduct the first six subscription concerts. Mr. Field also announced the return of Bruno Walter, who will conduct for six weeks.

Then there will appear in the order named, Artur Rodzinski, Dimitri Mitropoulos, Fritz Reiner and John Barbirolli the last to conduct for one month.

All of these conductors have been heard with the Philharmonic during the past season except Mr. Reiner, who was last a guest leader in January, 1929.

Mr. Field also announced that the board of directors has decided to hold an American Festival toward the end of next season. Detailed plans of this event will be announced shortly.

The usual twenty-eight-week season of subscription concerts will be given in New York during 1942-43. The Young People's Concerts will be under the direction of Rudolph Ganz. As in previous seasons, the Philharmonic-Symphony will play several out-of-town concerts, among them Princeton, Hartford, and Philadelphia.

Daughter Is Born to Robert and Gaby Casadesus

Robert and Gaby Casadesus, pianists, are the parents of a baby girl, Therese, born recently at Princeton, N. J. The couple, who have appeared singly and in two-piano recitals, have two sons, Jean, now 13 and Guy, 9.

Diamond Wins Academy Award

David L. Diamond won the $1,000 cash prize awarded by the American Academy in Rome this year in lieu of the annual fellowship for study. The winners of smaller prizes were Alexei Haieff, Daikeong Lee, Leonard B. Meyer and Private Robert E. Ward.

WPA Concerts in New York to Foster War Work

Concerts of the New York City WPA Symphony Orchestra next season will probably be devoted entirely to war work. The concert on May 3 was transferred from Carnegie Hall to the Cosmopolitan Opera House, where Leopold Stokowski opened a series of five programs. Admission was by the purchase of war savings stamps.

According to George Higgins, of the WPA information division, the concerts will be moved to the city's parks for the summer. Plans for next season depend upon Congress voting funds for the work. New York City, he said, pays 25 per cent of the cost of maintaining the orchestra both in Manhattan and at the Brooklyn Museum.

Next season's plans, he said, are still to be formulated. Irving J. Huie, WPA administrator, told the Musical Courier that "as long as the music project can be justified by assignment to war work, it will be continued."

Horace Johnson, composer and critic, resigned as of May 1 as head of the project's musical activities in New York City, a post he had held for three years. V. Roger Wood, director of the War Service Program, and Hugo Bergomasco, supervisor of the concert division for New York, have taken over Mr. Johnson's work. Dance bands of the project are now appearing in shipyards and war plants. Mr. Johnson will devote himself now entirely to composing.

Stanley L. Stevens resigned as of the same date, as director of radio and publicity of the NYA for New York and Long Island.

Deems Taylor Succeeds Buck as ASCAP President

The American Society of Composers, Authors and Publishers elected Deems Taylor as its new president recently. He succeeds Gene Buck, who has headed the organization for 19 years and who will retain a post as consultant at a salary of $25,000 a year. Mr. Taylor stated that he will serve without pay. Other officers elected were: Gustave Schirmer and Oscar Hammerstein, vice-presidents; George W. Meyer, secretary; Max Dreyfus, treasurer; J. J. Bregman, assistant secretary, and Irving Caesar, assistant treasurer.

Edwin Hughes Heads Bohemians

Edwin Hughes has been elected president of The Bohemians, New York Musicians' Club, succeeding Ernest Hutcheson, who has served since 1936. Other officers remain: vice-presidents, Francis Rogers, Willem Willeke and Georges Barrere; secretary, Walter L. Bogert; treasurer, Carl Deis. Carleton Sprague Smith and Dr. Hutcheson were added to the board of governors.

Official Photograph, U. S. Army Air Forces

ARMY OFFICERS GREET NINO MARTINI,
Metropolitan Opera tenor, as he arrives at Seattle, Wash. Capt. Robert C. Irwin, left, and Lieut. Robert B. Bower, of Paine Field, welcome Mr. Martini who sang for the troops at the field while en route to California on his annual transcontinental tour.

GOOD HUMOR HELPS IN WARTIME.
At Army and Navy benefit performance at Pelham, N. Y., Josephine Antoine, Metropolitan Opera coloratura soprano, and "Bugs" Baer, columnist, were among the participants on the program.

THE METROPOLITAN OPERA ON THE ROAD

By Mary Ellis Peltz

When the Metropolitan Opera starts off on the road for its annual Spring tour, the pace quickens for all concerned. The singers work harder and play harder than at home, the audiences are bigger, the parties are later. General Manager Edward Johnson turns speechmaker as well as impresario. Even the technicians must juggle their equipment to meet new problems in staging. "The "Met" goes on tour, geared up for accelerated action.

Two sections of the Opera Special steamed down to the Southern cities in mid-April, each containing 131 separate operatic individuals; chorus, ballet, stage crew and orchestral instruments in one, orchestra, artists and last minute scenery in the other. In addition, nine cars filled with props and scenery were hitched to other trains and parked in the local yards until unpacked by the men from home.

Foibles of the Troupers

The artists require the most complicated consideration. At his desk in the Opera House, Marino Villa works out the details of their schedule. Many join the tour from cities where they happen to be singing in concert; others travel between two cities only and then flit away, leaving space to be redistributed by Frank Paola on the road.

Individual preferences must be consulted: some of the younger Europeans, such as Licia Albanese and Stella Roman, like a maximum of privacy, taking to their needlework with all the cloistered tradition of their homelands. Conductors must find room to work, even on the train, with singers attempting new roles. The young Americans revel in the camaraderie of the open cars, which were hard to get this year, with priority for the men in uniform.

Most of the auditoriums where the Metropolitan plays are far larger than the Opera House in New York. In Cleveland 9,000 people can be comfortably housed; the Dallas Fair Park Auditorium holds 4,400; 4,000 seats accommodate the audience in the new auditorium of Indiana University at Bloomington—to name only a few.

Radio Quiz and Opera Ballot

A variety of promotion stunts have been devised to sell this over-size package. Cleveland holds a newspaper query contest, published soon after the operas are announced, with free seats to the winners. If you know what singer won a hog-calling contest, why which is the perfect opera and similar side-line topics —you may win a pair of seats for The Magic Flute or Don Giovanni.

In Dallas they held a radio quiz: such authorities officiated as the Morning News critic, John Rosenfield, and Tenor Ivan Dneprov, formerly of the Chicago Opera and now opera director of the Hockaday School. Any contributor of a question used on the program had his reward in opera seats. The best question —list the operatic characters who should respectively wear two chevrons on the sleeve, two bars on the shoulder, etc.— demanded a knowledge both of ranks and roles.

Bloomington approached its first Metropolitan venture with the intelligence of a university and the drive of a state institution. "The campus of I. U. is the State of Indiana," reiterates President Herman B. Wells, and his associates have learned the lesson by heart.

The auditorium, which opened last year with Lotte Lehmann and Lauritz Melchior on the program, was designed by Eggers and Higgins with the express purpose of holding the Met. After last year's concert course was completed, the subscribers were asked what they wanted next year. Seventy-five per cent to eighty per cent said—opera. What opera? Ninety-five per cent said—the Metropolitan. Which opera? Aida was the top of the list, with Rose Bampton indicated in the cast.

15,000 alumni were contacted, 1,500 teachers in the state approached, 2,000 residents of Bloomington sold. The State Federation of Music Clubs not only staged its annual convention on the campus on the very day of the performance, but arranged to contract the business into ten hours so that the ladies of Indiana could save the pennies which ordinarily went for board and lodging and put them into opera seats.

When you can buy 15 attractions for one season for $8.25, you have to be pretty hungry for opera to spend $6.60 on one opera ticket. The audience which filled every inch of space bought the $3.85 seats first, then the $2.75's, then the top price chairs, with the second bracket at $5.50 at the bottom of the list.

The Campus Prepares

Meanwhile the faculty of the Music School made ready for Aida with preparations rarely accorded to the slave princess of Ethiopia! In the absence of Dean Robert Sanders on patriotic service, Robert Tangeman talked Verdi to every group on the campus. Dorothee Manski interspersed her singing lessons with reminiscences of the years in which she sang Venus and Brünnhilde at the Metropolitan. William Ross negotiated with student supers, both colored and white. Samuel T. Burns, who had organized the distribution of symphony program notes on the broadcast programs of the Indianapolis Orchestra to a thousand schools through the state, tied up the projected experience of Aida with his preparation for public school teaching.

Elsewhere on the campus all year the boys and girls grew opera minded. Mr. Patrick, director of the Union Building, included in his recreational program the facilities to extend the Saturday broadcasts to an average of forty listeners in a comfortable lounge. Miss Lindsey helped to organize a recording program club, with students writing their own program notes. Student editor Charles Wade ran a notice in the college paper and 100 ushers were instantly signed up. One boy waited on table for two weeks in his dormitory to buy tickets for his parents. Fountain head of interest and enthusiasm was Comptroller Ward G. Biddle, who with his wife was the prime mover in bringing the Metropolitan to Bloomington.

The performance of Aida at the University of Indiana was the climax of an operatic year which had included the Charles L. Wagner Barber of Seville and a San Carlo Trovatore. But it was not the final chapter, for ten days later the music students were scheduled to put on their own performance of Cavalleria. To many of them this was the ultimate gesture, galvanizing spectator interest into active participation.

Another novelty at Bloomington was the opportunity for a dozen artists and executives of the company to fraternize with their prospective audience in advance of the show.

General Manager Johnson Takes the Floor

"He ought to have been a clergyman," sighed one rapturous clubwoman, after Edward Johnson's fifty-minute speech to the Federation Convention. John Brownlee and Salvatore Baccaloni sang their scene from Don Pasquale in plain clothes and brought down the house at the banquet of the Faculty Women's Club. Earle Lewis got in his usual golf game and even Rose Bampton forswore her orthodox pre-opera repose, and told stories of her college audiences to an appreciative faculty.

Over a hundred Indiana towns will buzz this spring with accounts of "How I saw the Metropolitan play Aida in Bloomington." Stories will be told in sixteen towns in Ohio, Kentucky and Illinois, not to speak of Michigan.

The Metropolitan experiment was a success from every angle: box office, applause, critical appraisal, and all of the company glowed with the reception of the cast, which included Mmes. Bampton, Castagna and Votipka, and Messrs. Carron, Warren, Cordon, Dudley and Gurney under the baton of Wilfred Pelletier.

Cough Drops "On the House"

The glory of ancient Egypt and the golden tradition of the Metropolitan horseshoe came down to good Indiana earth, however, with a program note: "For your convenience Coca Cola will be available at 10 cents in the hall of (Thomas Hart Benton) murals between the acts. Cough drops may be obtained free of charge in the check rooms."

After Bloomington, the company entrained for Dallas, where Arthur L. Kramer, president of the Dallas Grand Opera Association, had taken on a fifth performance to help fill the place of the New Orleans booking, relinquished when the Municipal Auditorium was requisitioned for war needs. "When we entered into this partnership," said Mr. Kramer, "three years ago, we married the Metropolitan for better or worse."

Although a deficit was cheerfully faced by over 100 merchants and business men who had underwritten the season to the tune of over $177,750, the figures at the end of four days showed that the loss would fall well within the nest egg of $9,000 set aside from the profits of previous years. 15,260 patrons thronged the auditorium, a larger figure than any of the three past seasons except 1941.

As the company exchanged forsythia for bluebonnets, and exhaling the atmosphere of higher education, breathed in the civic pride of Texas, it welcomed the new slogan of Dallas: "We have rich

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Photo by Leslie Aylor, Corpus Christi Caller-Times.

RICHARD CROOKS REGISTERS FOR THE DRAFT
in Corpus Christi, Texas, while en route on tour.

BRONISLAW HUBERMAN
receives congratulations from two service men at the special concert which the eminent violinist gave recently at Town Hall, New York, for the benefit of the Citizens Committee for the Army and the Navy. Left to right: Stanley Mendelsohn, U. S. Signal Corps; Bernard Lenowitz, sailor from U. S. Coast Guard and Mr. Huberman. The violinist recently returned after giving a series of concerts in Mexico City and was guest soloist on the America Preferred program, presented over Station WOR. It is sponsored by the U. S. Treasury Department in behalf of the drive to sell War Stamps and Bonds.

Photo by Michael Caputo

N. Y. Concerts

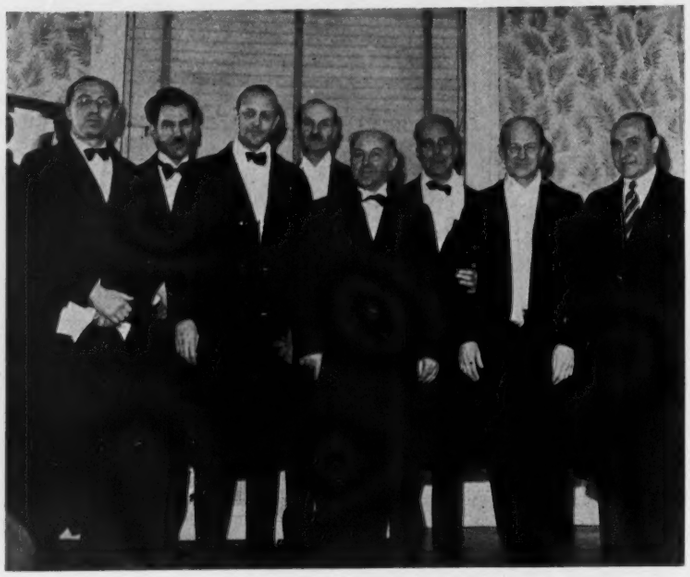
Mahler's 8th Symphony Revived by Rapee—Schola Cantorum Honors Founder's Memory

By HERBERT F. PEYSER

HERBERT F. PEYSER

Until Erno Rapee produced it at the Center Theatre as part of his noontime broadcasts of Mahler symphonies, the only New York performance of the enormous Eighth, was that given by Stokowski and the Philadelphia Orchestra in 1916. A crowd filled the vast auditorium, applauded vigorously at the close and Mr. Rapee, with an accolade from Mayor LaGuardia, received the Mahler Medal of Honor from the Bruckner Society.

The performance was conscientious, painstaking and in many respects very successful, though the acoustics of the Center Theatre are not congenial to musical enterprises of this kind. Mr. Rapee's tempi, on the whole, were fast. It is questionable whether he benefited Mahler's cause by cutting about ten minutes' worth of music, including the orchestral introduction to the second part. The choral portions—the ensemble reduced to some 400 performers—enlisted the Schola Cantorum, the Paulist Choristers, the Music Hall Men's Chorus, the St. Patrick's Choristers and a chorus from the New York City public schools. The soloists were Selma Kaye and Thelma Jerguson, sopranos; Edwina Eustis and Dorothy Shawn, contraltos; Mario Berini, tenor, John Herrick, baritone and Lawrence Whisonant, bass-baritone. The orchestra was the Radio City Music Hall Symphony.



FOLLOWING THE SCHINDLER MEMORIAL CONCERT by the Schola Cantorum at Carnegie Hall, composers who contributed settings based on melodies taken from Schindler's Folk Music and Poetry of Spain and Portugal, gathered in the green room. Left to right, Aaron Copland, Quinto Maganini, Bernard Wagenaar, conductor Hugh Ross, Henry Cowell, Pedro San Juan, Deems Taylor and Gustavo Pittaluga. Carlos Chavez and Juan Jose Castro were also represented on the program.

The Eighth Symphony, for all its bulk, its straining to achieve cosmic issues, falls far beneath parts of Mahler's other works.

Serkin Scores in Brahms Concerto

A grandiose performance of Brahms' B flat Piano Concerto by Rudolf Serkin featured a concert of the Philharmonic-Symphony Orchestra. The audience unhesitatingly applauded the soloist after both the first and second movements.

The first part was given over to a pompous arrangement for strings and organ of the Vitali Chaconne and to Schubert's Fourth Symphony. Mr. Gibilaro, a brother-in-law of Mr. Barbirolli, who made the version of the Vitali during the London air raids two years ago, said it "helped pass the time between periods of fire-watching on the roof," but that scarcely justifies its concert performance. It was ploddingly performed. Schubert's early C minor Symphony, for some indefinable reason called "Tragic," is a comparatively feeble work.

Delius' Song of Summer Revived

Mr. Serkin was again the soloist at the Philharmonic-Symphony four days later. He gave a performance of the Schumann Concerto which for poetry, loftiness, imaginative quality has not been equalled hereabouts in many a day.

Aside from the concerto and a repetition of Schubert's Tragic Symphony the program offered three novelties, of which the best was the oldest. This was Delius' A Song of Summer, wrought out of some rejected earlier material. A vision of a summer day on the cliffs in the heather overlooking the sea sufficed as the poetic basis of a piece which turned out to be one of the most balanced, sensitive and harmonious things Delius ever created.

Neither of the other novelties deserved to be mentioned in the same breath. The first was an amiable but slight and wholly conventional scherzo by Anthony Collins, a young English composer now living in California, purporting to depict the merriment of Sir Toby and Sir Andrew in one of their scenes in Shakespeare's Twelfth Night. The second, a set of old-fashioned variations on Old Folks at Home and some other Stephen Foster tunes, by Arcady Dubensky.

Hofmann Plays

It transpired that Josef Hofmann was afflicted with a severe bronchitis at his Carnegie Hall recital, and pluckily went through the taxing program with difficulty. Under the circumstances it would have been wiser if the concert could not have been postponed, to have made at least some announcement of the pianist's indisposition.

There is no present need for details. Only in a few pieces, like the Gluck-Sgambati melody from Orfeo, Chopin's A flat Impromptu and C sharp minor Scherzo, were there glimpses of the greater Hofmann. Yet he was rapturously applauded and obliged to add a number of extras, by an audience that overflowed upon the stage.

Modern Art Series Closes

The outstanding feature of the third and final concert presented at the Museum of Modern Art was the Piano Quintet of Dmitri Shostakovitch. The work, still less than two years old, has already been performed and recorded here by Vivian Rivkin and the Stuyvesant Quartet, but remains unfamiliar enough to be news—and good news. The Soviet government bestowed on it a prize of 100,000 roubles.

The Quintet is wholly of its time. It is sometimes of tough fiber and bitter rind. But through its five movements it is live, original music, with the imprint of a potent, vivid individuality.

The pianist, Frank Sheridan, and the admirable Musical Art Quartet provided an ensemble that brought out the most characterisic elements of the work. The Quartet prefaced the Shostakovitch opus with a Triptyque, by Alexander Tansman, a suave, fluent score, and Ravel's Quartet in F, whose beauty does not fade.

Damrosch Leads Philharmonic

It was Walter Damrosch's turn with the Philharmonic-Symphony Orchestra. When he came into view the audience sprang to its feet and greeted the eighty-year-old veteran with prolonged applause.

The program was made up of three B's and a D. The D was himself. He had lately orchestrated his setting of Kipling's ballad, The Looking Glass, and this was sung with Kerstin Thorborg as soloist. He appeared as a Bach arranger, transcribing for orchestra the four-movement Pastorale for organ, whose first movement contains a curious foreshadowing of Rossini's William Tell overture. It is very Bach-like in color and spirit.

The other B's were Berlioz and Beethoven, including three orchestral extracts from the former's Romeo and Juliet Symphony, the Queen Mab scherzo, the exquisite Love Scene, and the Festival in the Houses of Capulet. There was more Berlioz in two beautiful songs, Le Spectre de la Rose and La Captive, conscientiously sung by Mme. Thorborg, though her French diction was not clear. Mr. Damrosch concluded the concert with an amazingly vital and stirring performance of Beethoven's Egmont Overture. But the orchestra came away with some unpardonably slipshod playing on its conscience.

Parsifal and Pergolesi

Celebrating the eve of its hundredth birthday, the Philharmonic-Symphony gave under John Barbirolli a program appropriate to the season consisting of a new orchestral arrangement of the chorale-prelude, Wenn wir in höchsten Nöthen sind, which Bach on his death bed dictated to his son-in-law, Altnikol; Pergolesi's Stabat Mater and the Prelude, Transformation Music and first Temple Scene from Parsifal. The Westminster Choir, Herbert Janssen, Metropolitan baritone, and another baritone, John Gaius Baumgartner, cooperated.

Perhaps the best thing was Bach's grave and elevated swan song, which Mr. Barbirolli orchestrated in an agreeably unpretentious manner. Its least familiar feature was the Stabat Mater

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THE GLOBE AND MAIL, TORONTO, FRIDAY, OCTOBER 17, 1941.

Eleanor Steber, Soprano, Captivates Audience

(By HECTOR CHARLESWORTH.)

She seemed a reincarnation of the younger Nordica (not the later Wagnerian Nordica) whom she physically resembles; in itself testimony of personal loveliness. Vocally she has the same glorious flow of warm glowing tones; tender, wooing and sensuous, and produced with enthralling freedom. Her voice in addition to its range and purity has at all times the rare and priceless quality of tenderness; so that the dazzling cadenza of the Verdi aria as she sang it was not mere ornament, but passionate expression. She sang "Depuis le jour" from Charpentier's "Louise" in a more subdued and pensive style, but with the same thrilling tenderness. In every number she showed her ability to set the mood of the song at the outset. Thus she is able to give variety to her interpretations and make each as it were an individual creation.

"*Glorious* FLOW OF WARM GLOWING TONES"

"*Lovely* SOARING PHRASES ...SHE COVERED HERSELF WITH GLORY"

WASHINGTON TIMES-HERALD
OCTOBER 31, 1941

By GLENN DILLARD GUNN

The season's most beautiful soprano voice belongs to Eleanor Steber, youthful star of the Metropolitan. She came to Constitution Hall last night for the second concert of the Cappel Concert Guild's series, and those who omitted this opportunity to enjoy the art of their fair compatriot missed a rare esthetic satisfaction.

For this is a colorature without the jewel-like hardness that so often colors voices that are high and facile. It has all the warmth and luster of the true lyric soprano, plus the agility and most of the range of the lighter voice. Miss Steber is as alluring to the eye as to the ear; and when she chooses to exploit her command of excessive tonal softness the sound is the loveliest that I have heard produced by human throat since the so-called golden age of song.

BOSTON POST, MARCH 28, 1942

"Der Rosenkavalier" Beautifully Sung and Directed

BY WARREN STOREY SMITH

Richard Strauss' brilliant, captivating "Der Rosenkavalier" proved last evening one of the very best offerings of the current season of Metropolitan Opera at the Metropolitan Theatre. Indeed, if we ever hear a better "Rosenkavalier" than this one we will be very lucky.

Eleanor Steber, Boston-trained singer had last evening her first important assignment and, as Sophia, she covered herself with glory. Her impersonation had the requisite charm, and she sang the music beautifully. In particular was her voice admirably suited to the lovely soaring phrases of the first duet with Octavian.

"WARMTH AND *Luster* OF THE TRUE LYRIC SOPRANO"

CLEVELAND NEWS Friday, April 10, 1942

Lehmann and Steber Score With Audience In 'Der Rosenkavalier'

BY ELMORE BACON

"DER ROSENKAVALIER" at Public Hall last evening was both a salute to the marvelous artistry of the incomparable Lotte Lehmann and a gesture of welcome to the beautiful and gifted Eleanor Steber, Wheeling girl, making her Cleveland debut in opera.

Miss Steber's portrayal of Sophie, the main romantic interest in the opera, was exquisite. She acted expertly and sang gloriously. While her voice is light, she manages good carrying power in the fortes and maintains a beautiful smoothness in the high notes. She has fine control, sings with assurance and gave a skillful and charming portrayal of a young girl of Vienna in the eighteenth century.

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ANDRÉ MERTENS HORACE J. PARMELEE
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New York Concerts

(*Continued from page 6*)

for women's voices and strings, which the twenty-six year old Pergolesi completed five days before his death and which barring an opening that faintly foreshadows some of Mozart's Requiem, and a few other pages, sounds thin, faded and monotonous.

Boston Symphony's Vale

The Boston Symphony concluded its New York season with two exceptional concerts. Both programs had a feature in common—the Sixth Symphony of Dmitri Shostakovitch. On Thursday evening this work followed the Classical Symphony of Prokofieff and preceded the First of Brahms. On Saturday afternoon it wound up a bill that comprised Tchaikovsky's Romeo and Juliet, Mussorgsky's Khovantschina prelude and the Third Symphony of Roy Harris. Koussevitzky would scarcely have offered it twice in succession unless he deeply believed in it.

I cannot agree with those who account for the effusive reception of the symphony on both occasions by the mere fact that it was brilliantly played. Neither the second nor the third movements has the weight or importance of the introductory one. But this is as truly one of the live masterpieces of the period and as indicative of its composer's vital gifts as the First and the Fifth Symphonies, even if not as balanced as they in structure.

Busch Chamber Players Bow

Adolf Busch's Chamber Music Players ought to become one of the permanent artistic fixtures of this city. They probably will if the enthusiasm of the large audience (including Toscanini) which heard their debut at the Town Hall in New York means anything. Mr. Busch is no novice in organizing such an ensemble. He had one in Europe and some of its members are in this, which also numbers not a few Americans. Its backbone is made up of about two dozen excellent string players, including the members of the Busch Quartet, with wind instruments and piano. The first program consisted of Bach's third, sixth and first Brandenburg Concertos in the order named. Apart from some roughness in the G major concerto, the performances were utterly delightful. Probably the gem of the evening, even as it is the pearl of the Brandenburg concertos, was the sixth, in B flat. Here the tone of the ensemble had the smoothness of velvet.

As at the earlier concert the second program was happily devoted exclusively to Brandenburg Concertos—the second, in F major, the fifth, in D and the fourth, in G. In some respects the hero of the F major Concerto was William Vacchiano, who played the terrific high trumpet part. The other *concertino* parts were taken in splendid style by John Wummer, flute, Joseph Marx, oboe, and Mr. Busch himself.

This time there was none less than Rudolf Serkin to play the *continuo*. In the D major Concerto he gave a performance of the long piano cadenza in the first movement of such magnificence that the audience burst into a frenzy of applause.

Schola Honors Schindler's Memory

The Schola Cantorum, under Hugh Ross, honored the memory of its founder and only previous conductor, Kurt Schindler, in an elaborate concert at well-filled Carnegie Hall. The lengthy program was devoted largely to Spanish choral compositions with an admixture of Russian ones and things in which composers from North and South America had a hand.

Some of the music was drawn from Schindler's inestimable collection, Folk Music and Poetry of Spain and Portugal, published not long ago by the Hispanic Institute in the United States.

The Schola now sings with a much finer quality, blend and texture of tone than in the olden days; its intonation is secure, its attacks clean.

Certain of the offerings were remembered from the days of Schindler's leadership, others were new. One of the most delightful of the former were the Christmas march, Fum, Fum, Fum, the Catalan song, Canco del Lladre, the tender and lovely Miracle of the Virgin Mary, Rachmaninoff's revision of his Magnificat, from the All-Night Vigil; the priceless La Tarara, by Gustavo Pittaluga, telling in strict fugal idiom of the lady who was "decidedly no better than she should be"; the moving lament by Carlos Chavez, Arbolucu, te Sequeste, and Schindler's own touching and simple El Rossignol, sung at his own funeral.

Deems Taylor, Juan Castro, Aaron Copland, Henry Cowell and Bernard Wagenaar were other names listed on the program. As assisting artist Paul Draper, tap dancer, appeared in two adeptly danced groups of numbers, accompanied by guitars, tambourines, castanets and snare drum.

Bach's Art of Fugue under Stiedry

Following the precedent set last year, which one is allowed to hope may become an annual practice, the New Friends of Music brought their season to a close impressively with a performance at the Town Hall of Bach's Art of Fugue in the orchestral version made by Dr. Fritz Stiedry.

Among the various arrangements of the stupendous work made for practical use Dr. Stiedry's takes a leading place.

If anything, the performance by the orchestra of the New Friends of Music under Dr. Stiedry was firmer, more vital than last season's. That overwhelming moment where the music breaks off at the point where Bach laid down the pen (the conductor very sensibly refrains from closing with Bach's deathbed chorale, after the manner of the Graeser version) is something which must be experienced to be appreciated. The canons were admirably played by the pianists Ernst Victor Wolff and Ignace Strasfogel.

B Minor Mass by Oratorio Society

The New York Oratorio Society, which sang the Bach Mass in B minor under Albert Stoessel's direction at Carnegie Hall, has presented the mighty work annually for about fifteen years now; and this, of course, is greatly to its credit. Moreover, it does not deface it with cuts, the way it does the usual Christmas Messiah. Repetition has made the singers very familiar with the Mass and there is nothing tentative or uncertain in the way they go about it. By and large their performance is alive, honest, straightforward, if it does not attain a heaven-storming eloquence. The tempi were fast.

The soloists—Harriet Henders, soprano, Jean Watson, contralto, Hardesty Johnson, tenor, Hugh Thompson, baritone, and Wellington Ezekiel, bass—varied in quality.

Much of the orchestral playing was rough and crude and the pianist who played the *continuo* ought to have been curbed. Why not a cembalo or at least a harpsichordized piano instead of a modern concert grand?

MARGARET MATZENAUER,

former contralto of the Metropolitan and other opera companies, will hold a three months' summer master class at Greenwood Lake, N. J., after June 15. Mme. Matzenauer is now teaching in New York and continuing opera and concert engagements. One of her recent appearances in New York was as soloist with the American Symphony Orchestra.

Other N. Y. Concerts

Novaes in Annual Recital

An extensive and exacting program was selected by Guiomar Novaes, Brazilian pianist, for her annual Town Hall concert appearance. It included the D major toccata of Bach, the 24 preludes of Chopin, Franck's Prelude, Chorale and Fugue and numbers by Villa-Lobos, Albeniz, Triana and Isidor Philipp, who was present. Encores were numerous for the pianist was in her accustomed form and held her audience enraptured by her dazzling technic, her command of mood and her musicianly interpretations. Dynamic, scintillant and grandiose, Novaes is a keyboard artist.

Diverse Events

A diversity of offerings marked the calendar in other recent spring weeks. One of the most interesting was the program performed by Leon Barzin's National Orchestral Association. The young players gave the premiere of Bohuslav Martinu's Sinfonia Giocosa, dedicated to the pianist, Germaine Leroux, who played it with sympathetic understanding. Rhythmic and abounding with Czechish melodies, it again revealed the composer's command of instrumentation. Haydn's Farewell Symphony was presented *à la* blackout with flashlights used to assist the players; Harl McDonald's Chameleon Variations, serving to build up the orchestra from the time of Monteverdi to that of Wagner (the players came on stage as needed), added further novelty while Robert McBride's Strawberry Jam was a tasty tidbit.

Thomas Bats for Tibbett

Replacing Lawrence Tibbett who was ill, in the last concert of the Town Hall Endowment Series, John Charles Thomas, baritone, made his only seasonal New York appearance in a Town Hall song list. In a pleasing collection of numbers he displayed anew his rare interpretative skill and vocal ability. Excellent accompaniment was provided by Carroll Hollister.

An accomplished pianist Irene Rosenberg, was heard for the third time at Town Hall recently. Command and sensitiveness marked her playing of

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Bach's Italian Concerto, Beethoven's Sonata in D major, Op. 10, No. 3, and two sonatas, by Scarlatti.

An interesting all-Mozart program in Town Hall presented Artur Schnabel as soloist with the New Friends of Music Orchestra under Dr. Fritz Stiedry. The high point was undoubtedly Schnabel's playing of the Piano Concerto in G (K. 453), spacious in conception, bell-like in tonal clarity. The opening Symphony in G minor (K. 183) had some passages of roughness, but great spirit. The final Serenade for Winds in B flat (K. 361) sounded a more informal note.

Making its debut, the Stuyvesant String Quartet (Sylvan Shulman and Maurice Wilk, violinists; Emanuel Vardi, violist; and Alan Shulman, cellist), in Town Hall successfully presented two novelties. Leo Weiner's Quartet No. 3, Op. 23, played from manuscript, had its initial hearing in this country. Alan Shulman's Four Moods, also in MS. was premiered. The D major, Op. 50, No. 6 quartet of Haydn and Brahms' A minor, Op. 51, No. 2 quartet completed the contrasting program. The nervousness apparent in the opening Haydn disappeared when the Weiner score was convincingly presented.

Philadelphians a la Russe

A stimulating Slavic program by the Philadelphia Orchestra under Eugene Ormandy's direction at Carnegie Hall, presented Prokofieff's Classical Symphony, Stravinsky's Violin Concerto, and Tchaikovsky's Fourth Symphony. Nathan Milstein was heard in the concerto for the first time in New York. The work, now a decade old, is immaculately built, but singularly dry and brittle. Mr. Milstein played with clarity of tone and rhythm, and great vigor of technic. He had a cordial ovation.

Frederick Loewe, Viennese composer-pianist, gave his first New York recital program when, in Carnegie Chamber Music Hall, he played Beethoven's Appassionata sonata, Debussy's Sunken Cathedral, excerpts from his own Insect Suite and numbers of Thomas, Scott, Chopin, Ravel, Liszt and others. He proved a capable interpreter of the romantic numbers and revealed a secure technic. His own numbers, reminiscent of Rimsky-Korsakoff, were pianistic and imaginative, if somewhat intricate.

The Chamber Music Guild Quartet gave an unusually interesting program of music in Carnegie Chamber Hall. They presented the first performance of a second sonata for cello and piano by Martinu, and preceded this with the same composer's Duo for violin and cello. These were performed by Bernard Ocko, violin, and Lucien Kirsch, cello, and Elly Bontempo, pianist, and enthusiastically received by the large audience. Mr. Martinu bowed his acknowledgment. Other works on the program were Beethoven's String Trio in C minor, Op. 8, No. 3, and the Jongen Piano Quartet, Op. 23, in which Ely Lifschey, viola, participated.

National Orchestral Novelties

The last program in the Winners' Series of the National Orchestral Association, at Carnegie Hall, fairly bristled with novelties. Ernest Lubin was represented by a suave and sensitive orchestral scoring of Bach's Nun komm, der Heiden Heiland. Paul Creston presented his Three Chorales from Tagore, music of interesting facture, sung by a new organization, the Collegiate Chorale, of 150 mixed singers, led with force and persuasiveness by Robert Shaw. Creston's orchestral Pastorale and Tarentella, well scored impressionistic music, was played by Mr. Barzin's forces. Arthur Carron, tenor, of the Metropolitan, sang fervently Coleridge-Taylor's Onaway, Awake Beloved with the orchestra.

The second half was a dramatic cantata, Vision of St. Joan, by Charles Haubiel, based on a poem by Hortense Flexner, in which the soloists with the Collegiate Chorale and the St. Thomas Boys' Choir were Patricia Neway, soprano, and Betty Baker, contralto. The lyrical parts of the score were especially pleasing, and the composer was called to the stage to share bows.

Menuhin Aids Red Cross

A special concert to benefit the American Red Cross was given in Carnegie Hall by the New York Philharmonic-Symphony conducted by John Barbirolli, with Yehudi Menuhin, as soloist. The artists gave their services, and the audience was capacity and enthusiastic. The Beethoven Violin Concerto was played with breadth and sensitiveness by Mr. Menuhin. The orchestra earlier offered the Weber Freischütz Overture. The second half brought the Rosamunde entr'acte by Schubert, Artists' Life Waltz and Gypsy Baron Overture by Johann Strauss, and The Stars and Stripes Forever by Sousa.

The Philharmonic-Symphony under Barbirolli on a Sunday at Carnegie Hall, played excerpts from Parsifal and Die Meistersinger. Julius Huehn, Metropolitan baritone, was the soloist, and the Westminster Choir performed the choral sections. Mr. Barbirolli gave a moving reading of the Parsifal excerpts. Mr. Huehn, as Amfortas, sang earnestly and with vocal warmth. John Gains Baumgartner performed the few measures of Titurel.

Further Programs

An interesting program was that of Arvid Kurtz, violinist, appearing at Town Hall. It included the Vitali Chaconne with Edward Rivetti at the organ, sonatas by Ravel and Respighi, and the Chausson Concerto for violin, piano and string quartet. Mr. Kurtz displayed a pleasant tone and capable technique. Otto Herz assisted at the piano.

The National Music League, Inc., and the Citizens Committee for the Army and Navy, Inc., sponsored a series of 5:30 concerts at the New York Times Hall in aid of morale. Olin Downes discussed their purpose and the music that was to follow. Anna Case accompanied herself while singing patriotic songs. The program included works by Quantz, Barber, and Brahms. The young and gifted artists who participated were Ruth Freeman, flutist; William Gephart, baritone, and the New Manhattan Quartet.

On the second program, Erich Leinsdorf was the commentator. Soloists were Brenda Miller, promising young soprano, and William Hess, tenor. Robert Fizdale was accompanist.

Eileen Borwell, lyric soprano from South Africa, and Peter Paul Fuchs, assistant conductor of the Metropolitan, featured the seldom-heard Medtner Sonate Vocalise for voice and piano at their joint recital on Marguerite Potter's Tuesday Evening Recital Series at the attractive Barbizon Recital Hall. Miss Borwell has a charming manner and a lyric voice of exceptionally pleasant quality. Felix Popper accompanied her. Mr. Fuchs played the Beethoven Variations on God Save the King and a Stravinsky sonata with musicianship and understanding of styles.

Jacques Fray and Mario Braggiotti appeared in New York for the first time in several years in a recital at Town Hall. The concert was a benefit for the Navy Relief. The program was made up of two-piano transcriptions of well-known orchestral works, all by Braggiotti. Their work appealed to the large audience and many encores were played.

Margaret Matzenauer, contralto, once again proved her musical authority when she sang Bach's Oh, Pardon Me, My God (St. Matthew's Passion) and Beethoven's Ah, Perfido with the American Symphony Orchestra under the direction of Frederic Delzell at the Concert Theatre dramatically. Modern composers represented were Hindemith, Britten, Jacobi and McKay.

Eudice Shapiro, violinist, and Irene Jacobi, pianist, gave a concert of classic and contemporary works at Town Hall recently. The modern list included first performances of works by Norman Dello Joio, Frederick Jacobi and Vittorio Rieti. It benefited American Theatre Wing.

Photo by Bruno of Hollywood

JEAN DICKENSON,

coloratura soprano of the Metropolitan Opera, besides weekly radio appearances with the American Album of Familiar Music, this season, appeared in more than thirty concerts all over the country and in opera in Cincinnati and Montreal, has sung with the Milwaukee and Toronto Symphony Orchestras, and given her services at American and Canadian benefit concerts.

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CHICAGO

(Continued from page 4)

Novelties by South American and Chicago composers introduced by Dr. Stock proved brilliant music—the Piano Concerto of Mekel Tavares and Heniot Levy's Twenty-four Variations on an Original Theme. Guiomar Novaes' performance of her countryman's composition added materially to its stirring success. The Tavares concerto has all the essence of South America in rhythm, color and swing, and the three movements are remarkably well orchestrated.

Levy's Variations are also happy additions to the symphonic repertory. Employing a simple theme as basis, the Chicago composer has constructed a work full of contrasting ideas employed with inspiration, the score wrought intelligently in variegated tints of much beauty. The public left no doubt as to its enjoyment of this worthy novelty, recalling the composer many times to acknowledge prolonged applause.

Chicago Symphony Gives Bach's Mass

Three outstanding performances of Bach's B minor Mass marked the climax of one of the Chicago Symphony orchestra's most brilliant seasons in Orchestra Hall. To Frederick Stock is due unstinted praise for the unequivocal success of the affair. The genial leader held full sway over the large forces, which included besides the orchestra, 250 members of the Swedish Choral Club trained to the nth degree of efficiency by its regular conductor Harry T. Carlson, and four able oratorio soloists, Harriet Henders, soprano; Lilian Knowles, contralto; Frederick Jagel, tenor, and Mark Love, bass. In her first appearance here Miss Henders displayed a voice of wide compass, clarity and warmth. Miss Knowles scored with round tones of lovely texture, guided knowingly by an artist who has risen to new heights since last heard here. Mr. Jagel sang powerfully and brilliantly, and Mr. Love easily dominated by the force and straight forwardness of his performance.

Nathan Milstein's playing of the Lalo Spanish Symphony at the Tuesday concert of the Chicago Symphony must be regarded as the acme of perfection and an example for others to follow.

Claudio Arrau stirred the public again when he returned to play the Brahms D minor piano concerto. A prophet in his home town, the pianist-composer-conductor, Edward Collins, scored a hit in directing his Tragic overture, describing faithfully events of World War No. 1 in fluent and eloquent language garbed with massive instrumentation. The Dvorak second symphony, seldom programmed nowadays, was happily restored to the repertory. Stock and the orchestra brought out its manifold beauties.

Appearing at Orchestra Hall, Mischa Elman rewarded the gathering by the most magnificent violin playing of his long and glorious career.

Due to the indisposition of Lawrence Tibbett, the Allied Arts Corporation called on John Charles Thomas for the seventh event of the History and Enjoyment of Music Series at the Civic Opera House. In glorious form, the substitute was lionized by the 3,500 patrons throughout his well-sung program.

Marian Anderson and Brailowsky Appear

A Marian Anderson recital is counted among the important events in our musical calendar. At her every appearance the eminent colored contralto is greeted by a capacity audience whose enthusiasm knows no bounds. Her only Chicago recital of the season at the Civic Opera House was no exception.

Alexander Brailowsky had his audience in the hollow of his hand throughout his recital at Orchestral Hall, for his execution of a taxing program was that of a virtuoso who knows no limitations musically or technically.

Apollo Club Sings Dream of Gerontius

Conductor Edgar Nelson was the dominating factor of the Apollo Musical Club's performance of Elgar's Dream of Gerontius, first introduced in America by this leading chorus thirty-nine years ago. Nelson had drilled his huge forces to such a point of perfection as to give the work new life and beauty. Each chorus received fine treatment that came to a climax with the angelic voicing of Praise to the Holiest. The Apollos have distinguished themselves many times in the past and did more so this year. The soloists have no heavy task though Elgar makes great demands in the mezzo-soprano, tenor and bass parts—exceptionally well sung by Ruth Heizer, Lucius Metz and Bruce Foote.

Lawrence College Choir Reappears

Year after year on its spring tour the Lawrence College Choir of Appleton, Wis., stops long enough to give several Chicago concerts and annually its director, Carl J. Waterman brings to attention collegiate groups of merit. This season the mixed chorus showed excellent principles of beautiful ensemble singing instilled by a man whose enthusiasm and profound musicianship are reflected in its work. A choir capable of surmounting the many difficulties of Bach's The Spirit Also Helpeth Us (motet for double choir) with such remarkably true intonation and balance holds a high place. The Goodman Theatre, filled to capacity, resounded with applause, and numerous extras were added.

Marvin Gross in Debut Recital

A promising local pianist, Marvin Gross, in his piano recital in Kimball Hall, brought to notice qualifications far above the average. Showing a fine technic, and serious approach to classics and modern compositions, young Mr. Gross' brilliant playing of the Beethoven Appassionata was in itself sufficient to arrest attention.

Photo by R. F. Kraft

A PAN-AMERICAN GATHERING.

Jerzy Bojanowski, conductor of the Wisconsin Symphony Orchestra, was host to South American delegates at the recent Music Educators National Conference in Milwaukee. First row, left to right, Mr. Bojanowski; José Casteneda of Guatemala; Mayor Carl Zeidler of Milwaukee; Francisco Mignone, Brazil; second row, Juan Bautista Plaza, Venezuela; Louis Sandi, Mexico; Antonio Sá Pereira, Brazil; Domingo Santa Cruz, Chile; and James Diego Innes, associate conductor of the Wisconsin Symphony.

Martha Graham's Repeat Performance

Once again Martha Graham and her dance company were greeted by thousands of devotees at the Civic Opera House in a request performance following their recent successful three night engagement at the Blackstone Theatre.

Marcel Grandjany, eminent harpist, revived interest in the instrument of which he is a master in his recital at Kimball Hall under the direction of Bertha Ott. His program, containing many of his own transcriptions and original compositions, revealed an artist so satisfying that he holds the interest of his listeners in all that he plays.

Illinois Symphony Concerts

Marion Carlisle, soprano, a product of John Sample's studio, proved one of the most proficient singers heard as soloist with the Illinois Orchestra this season. Miss Carlisle appeals through her interpretative gifts, clear diction and authoritative delivery.

In the following all-Brahms program Albert Goldberg occupied the conductor's stand and the soloist, Samuel Thaviu, concertmaster of the Kansas City Philharmonic Orchestra, played the Violin Concerto, with a solid technic, a large and pleasing tone, and interpretative attainment.

Fitzu Artists in Professional Field

Two of the most outstanding disciples of Anna Fitzu's efficient training are Mona Bradford, contralto, and Richard Gordon, tenor. Miss Bradford, who has appeared with the Chicago Opera for two years and a recent debut recital, achieved such a triumph before the Conference of Club Presidents and Program Chairmen that she has already been engaged for thirty concerts. Her appearance in a stream-lined version of Martha with Richard Gordon, Ruth Dennen and Clarence Hoffman for the Libertyville Woman's Club was also applauded. Miss Bradford is now working with Miss Fitzu on her New York recital program in the fall. Mr. Gordon scored a success recently in Toronto, Canada, where he sang in concert at Massey Hall. The singing star of the Symphony in Rhythm on Station WGN, he has appeared with the Chicago, St. Paul and Milwaukee opera companies.

Nelson Eddy Gives Postponed Recital

A recital by the popular baritone, Nelson Eddy, always assures an over-capacity audience and wild enthusiasm here. This was again the case when Harry Zelzer brought the movie idol to the Civic Opera House for his annual concert. Zelzer has already announced Eddy's 1943 recital at the same locale for March 14.

Romance of Old Mexico Returns

A year ago the Great Northern Theatre was jammed to capacity for the first performance here of the colorful Romance of Old Mexico, featuring Col. Ricardo de Escamilla, narrator; Greta Rubio, mezzo-soprano; Velma Montoya, Spanish dancer, and the marimba orchestra. A return engagement under the Bertha Ott direction found the Eighth Street Theatre crowded to its doors. Enthusiasm reigned throughout a diversified, colorful program, and many encores were called for.

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Arendt and Ericourt in Joint Recital

Two fine artists, Else Harthan Arendt, soprano, and Daniel Ericourt, pianist, joined forces in a recital at Sherwood Recital Hall that proved a treat for the large audience on hand. Through her voice of beautiful timbre, technical mastery and artistic, meaningful interpretations, Mme. Arendt delighted the listeners. Her authoritative version of the Alleluia aria from a Bach solo cantata won her particular favor. Mr. Ericourt's performance of the Beethoven F minor Sonata and a group of shorter numbers showed him in topnotch form. His superb artistry won instant approval.

Anne Rudolph and Motion Choir Appear

Annually Anne Rudolph and her Anrudic Motion Choir arouse the interest of the general public in the presentation of dance episodes which prove her creative ability. Always concerned with dancing and not systems, Miss Rudolph has notably demonstrated her theory in the past, but this year's production of the dance ode of the people, American Horizons, eclipsed all her former efforts. In her endeavor to teach the freedom of motion, she has succeeded in creating in her Anrudic Choir an ensemble that moves with elasticity, grace and meaning. In American Horizons, she has realized the ambition of reproducing faithfully the traits of our race from pioneer days until our era.

Edward Collins' Pupil Heard

Mary Lou Cressey, pianist from Edward Collins' studio at the American Conservatory, appeared recently on programs given by the Chicago Women's Musical and the Morgan Park Crescendo Clubs.

Westervelt Conducts Vocal Groups

Besides directing the well-known Westervelt Vocal Ensemble and the choruses at National College of Education, Louise St. John Westervelt is leading a new group, the Edgebrook Singers. All are choruses of women's voices, in which Miss Westervelt has specialized for some time. March dates filled by the Edgebrook Singers included programs for the Irving Park Sorosis, the Edgebrook Woman's Club and a patriotic community rally at the Farnsworth School. Miss Westervelt prepared the Westervelt Vocal Ensemble for its spring concert at the Cordon, when Carl Strum, tenor, was the soloist.

Butler Students Sing

Singers from Hanna Butler's studio are constantly in demand for professional engagements. Recently Willa Dryden, lyric soprano, gave a recital in Indianapolis, Ind. Helen Culver, contralto, sang at the Cordon tea and for the Musicians Club of Women. Ethel Pippert, coloratura, filled a return date at Sterling, Ill. Hilma Larson, soprano, appeared before the Zonta Society in Moline, Ill.

Devries Baritone Broadcasts

Keith Smykal, one of Mme. Herman Devries' outstanding students, in addition to fulfilling three engagements on the Sorrowful Mother Novena broadcast, has appeared with the Morton Choir of 150 voices in Ballad for Americans, and has sung for one year on station WHFC's concert hour. He also sang leading roles in the operattas Firefly and Desert Song at Morton College, and was soloist in The Renaissance with the Chicago Guild of Organists and at Berwyn Presbyterian Church.

Heniot Levy's Students Heard

Heniot Levy trained pianists show expressive feeling, originality of thought, finely developed technic and musical intelligence and the group heard in a recent recital at Kimball Hall gave further evidence of these qualities. Marion Marquardt, Isabelle Blatt, Clyde Duncan, Adrienne Moran, Irene Levy, Kathryn Hart, Blenda Sterner and Beatrice Eppstein delivered piano playing far above the ordinary student recital. Blenda Sterner and Beatrice Eppstein particularly, gave truly professional performances of two Scriabine Etudes and the Liszt A major Concerto, respectively.

Activities of Ada Paggi's Students

Ada Paggi's students are active in many fields. James Hutchinson is heard every Sunday at Station WLS in the Little Brown Church of the Air and is tenor soloist at the First Methodist Episcopal Church of Oak Park. Betty Holst nightly sings native Hungarian songs in costume as well as operatic and semi-classical numbers at the Blue Danube. Leona Farrington, coloratura, gave a program for the Lyons Club in the Panther Room of the Sherman Hotel. Annabell Aronson sang a group of songs for the Parent Teachers Association of Wilson College. Catherine Quinlis is soprano soloist every Sunday evening on the Irish Hour broadcast, station WCFL.

Malko to Conduct Women's Symphony of Chicago

CHICAGO.—The new conductor of the Women's Symphony Orchestra of Chicago is Nicolai Malko, who has been engaged by the board of directors to lead this organization in its 1942-43 season. Mr. Malko has been active as a conductor here since his first appearances with the Chicago Symphony Orchestra during the Ravinia Festival.

Photo by DeSpina, Paris

KURT BAUM,

tenor of the Metropolitan, appeared over WOR recently in the America Preferred Program under the direction of Alfred Wallenstein. Other recent engagements were at the Allied Festival of Music at Carnegie Hall and in Allentown, Penna. Subsequently Mr. Baum gave a program at Atlantic City, N. J. Plans now are under way for Mr. Baum to appear in another season of opera in South America and Mexico.

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Tibbett to Open Season of Robin Hood Dell Concerts

PHILADELPHIA — Lawrence Tibbett will open the summer season at the Robin Hood Dell, when he is soloist with the Philadelphia Orchestra on June 22. This is the first time a soloist has appeared on the opening night. Among other soloists engaged are Yehudi Menuhin, July 27, and Albert Spalding, July 13.

Plans for the season provide for a noted figure in concert or operatic music on Monday nights and at the Thursday "Pops" well-known exponents of lighter music, from operetta to swing.

N. W.

First Lady Urges Music for Morale

National Symphony Fare 21% American

WASHINGTON, D. C.—Music of the Americas accounted for twenty-one per cent of the works played by the National Symphony Orchestra during its eleventh season, which closed recently. The ensemble gave 270 works during 1941-42, of which 58 were written by North and South American Composers.

The orchestra's drive for a sustaining fund for its 1942-43 season had been extended somewhat because at the time of its scheduled closing it lacked $41,760 of its $114,000 goal.

In endorsing the drive and the importance of the orchestra to Washington in a time when "it is essential to all of us to have the opportunity of hearing good music," Mrs. Franklin D. Roosevelt said, "I am very deeply concerned that during this period of war, we do not lose sight of the cultural side of our national life. All of the arts are fundamental to any civilization, and music is of special value at all times and particularly in times of stress."

Wallenstein Leading American Opera Festival Over WOR

An American opera festival is being conducted by Alfred Wallenstein over Station WOR, 8 to 9 P.M. on Thursdays from May 7 to June 18. Quinto Maganini's work, Tennessee's Partner, with an all-male cast, and based on the Bret Harte story, was premiered. Other scores to be heard are: Gershwin's Porgy and Bess, opening the festival; Douglas Moore's The Devil and Daniel Webster; Gian-Carlo Menotti's The Old Maid and the Thief; Virgil Thomson's Four Saints in Three Acts; Aaron Copland's The Second Hurricane; and Deems Taylor's The King's Henchman. The festival is given in cooperation with the U. S. Treasury Department, to aid the sale of War Bonds.

Damrosch Honored by Musicians' Emergency Fund

To signalize the 80th birthday of Dr. Walter Damrosch which occurred in January, and in recognition of his services in aid of the Musicians' Emergency Fund, that organization arranged a dinner in his honor at the Waldorf-Astoria Hotel recently. The proceeds (tickets were $15) went toward a new Walter Damrosch Fund for indigent conductors and composers, to be administered by the Musicians' Emergency Aid.

The chairman of the occasion was Thomas W. Lamont, and speakers were Albert Spalding, Lieut. Commdr. Charles B. Cranford, Harry Harkness Flagler, Mrs. Lytle Hull, and the chairman, as well as the guest of honor.

Elmo Russ Forming Small Mixed Chorus

Elmo Russ is auditioning singers for a new choral group of twenty voices, ten men and ten women. He plans to call the group The Recording Twenty and to present them in conjunction with his own recitals next season.

Elmore Again Assists at Sunbury Festival

Robert Elmore, Philadelphia organist-composer-conductor, again played for the Sunbury (Penna.) Festival on May 13 and 14. On May 10 his choir at Holy Trinity Church, Philadelphia, presented Philip James' Light of God, and on May 17 the ensemble concluded its series of special musical services with Liszt's setting of the 13th Psalm.

Mr. Elmore's Choral Club of the Musical Art Society of Camden, N. J., heard recently in that city, gave a program on May 9 at the Princeton University Chapel and on May 12 appeared at the North Baptist Church, Camden. Mr. Elmore's Valley Forge-1777 was played recently by the WNYC Orchestra under Eugene Plotnikoff. His Three Colors was presented on April 16 by the Mozart Sinfonietta, Wesley Sontag conductor, in Carnegie Chamber Music Hall. His It Began at Breakfast was performed recently at the Octave Club, Norristown.

Norfolk Summer School Starts Season June 22

NORFOLK, CONN.—The six-week summer course of the Norfolk School of Yale University, opens on the Stoeckel estate here on June 22 it is announced by Bruce Simonds, dean of the Yale School of Music and director of the Norfolk School. Special emphasis will be laid on chamber music. Faculty members will include Hugo Kortschak, Emmeran Stoeber, Luther Noss, Ward Davenny and Virginia French Mackie. Lectures will be given on art by Elizabeth Chase and on literature by Andrew Wanning.

Rubinstein-Loesser with Rodzinski

Beryl Rubinstein and Arthur Loesser played Mozart's two-piano concerto in E flat with the Cleveland Orchestra, Artur Rodinzki, conducting at concerts of the ensemble in its home city. Mr. Rubinstein wrote a cadenza for the first movement and Mr. Loesser for the final section and both were heard for the first time at these concerts.

Soldiers Hear Enya Gonzales

Enya Gonzales, Philippine soprano, appeared at Camp Roberts, California, recently in a recital sponsored by the concert division of USO Camp Shows. Miss Gonzales, touring the Pacific Coast, was heard at Roswell, N. M., and then in California, Oregon and in Montana. Recently she gave a recital at Peabody Institute, Baltimore.

Photo by Larry Gordon

ERIC SEMON, MARCELLE DENYA and FERUCCIO CALUSIO, left to right, discuss the forthcoming appearances in South America this summer of the French soprano. Mme. Denya will sing Melisande and Manon at the Teatro Colon, Buenos Aires.

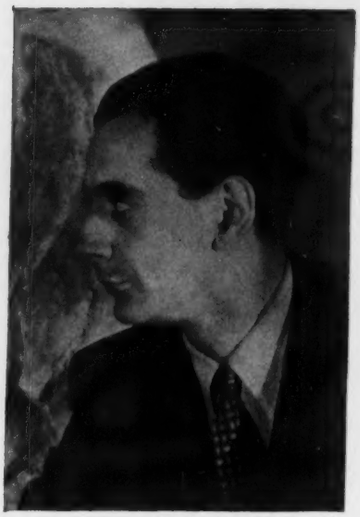

Photo by Lipnitzki, Paris

IVAN GALAMIAN concluded his current season's activities on May 5 with a recital in Carnegie Chamber Music Hall, New York. It was a benefit for the scholarship fund which will provide an award for a gifted student at his summer course.

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TOSCANINI'S BEETHOVEN CYCLE THRILLS

By HERBERT F. PEYSER

Obviously the six Beethoven concerts under Arturo Toscanini, which made up the finale of the Philharmonic-Symphony's centennial festivities, marked their grand climax. Beethoven cycles are, heaven knows, nothing new hereabouts, but under Toscanini they are invariably a thing apart. This time, furthermore, something else lent a fillip of heightened interest to the series—six whole years had gone round since he had last conducted the Philharmonis. All in all it was as inevitable as the sunrise that Carnegie Hall should have been sold out months before even the first rehearsal was called. And nobody need have been surprised to see a line of prospective standees stretching almost half way down Fifty-seventh Street to Sixth Avenue at least two hours before the opening concert started.

In the series the great conductor presented, naturally, all the nine symphonies. But with a wonderful sense of fitness he introduced it with a work marvelously suited to the deepest moods of this distracted age, the Missa Solemnis. The atmosphere of the concert, though electrical, lacked every vestige of flamboyance. Not even the usual intermission was permitted to disturb it. There was a brief pause, during which Mr. Toscanini did not leave his stand while singers and players momentarily relaxed. The Star-Spangled Banner he played not the beginning of the concert but at the end, as if he sensed some relationship between this ceremonial and the yearning prayer for peace with which the Mass concludes.

For his chorus the conductor had John Finley Williamson's magnificent Westminster Choir, which surely never covered itself with more glory, while the solo quartet consisted of Florence Kirk, Bruna Castagna, Hardesty Johnson and Alexander Kipnis. As for Toscanini's performance of the Mass, what at this stage can be said of a miracle which increases in splendor with each repetition and seems each time to transcend the last? By what sorcery does he make Beethoven's vocal writing sound so exquisitely smooth and songful, when a century of criticism has proved that it is neither?

Conducts Audience in U. S. Anthem

The Egmont overture, the first two symphonies and the second Leonore overture made up the first of Mr. Toscanini's purely instrumental programs. In its way the concert was as superlative, as incomparable as the preceding one. Matchless as were both symphonies in the luminous clarity of Toscanini's exposition and perfection of detail, the high-water mark of the day was the Leonore No. 2 which, if less structural and sand-papered than the Third, remains for some of us the grandest, boldest and most modern of the three. To say that Mr. Toscanini's performance of it is as dramatic and full-blooded as of its better known sister, is to put it mildly.

Again the Star-Spangled Banner came at the close and the audience had the privilege of being conducted by Toscanini and of feeling personally the burning magic of his leadership as, aflame with a truly fanatical inspiration, he sang along with the rest.

Somehow or other the third concert did not quite come up to the level of the marvelous one which preceded. For all the majesty, the grandeur and rugged drama of the Eroica performance, one did not carry away the impression of never having heard it as magnificently from him before. His tempi in the first movement seemed exceptionally fast. There were occasions in this symphony and elsewhere when the orchestral playing was not a hundred per cent. The Coriolanus Overture received a reading rather less shattering than the Egmont, possibly by reason of the conductor's speedy pace in the lyrical second subject, especially. Wonderful was the sense of lovely mystery in the adagio introduction to the Fourth Symphony. Yet, by and large, the work was played with a robustness not altogether consonant with its prevailing poetry.

Seventh Symphony Enlivened

A vertiginous performance of the Seventh Symphony, furious in momentum and filled with a Dionysian frenzy brought to a wildly exciting close the second of Mr. Toscanini's Beethoven matinees, while stormy applause and shrill whistlings made the welkin ring. Of course, there is the eternally controversial point of the conductor's haste in the *Presto meno assai* of the third movement.

The first half of the concert was by no means so enlivening. The Fidelio Overture Toscanini does superbly, though the orchestra did not play especially well. One would have preferred a piano concerto—even one of the early ones—to the Triple Concerto, which sounds thin and colorless in the big spaces of Carnegie Hall. The soloists were Ania Dorfmann, pianist, and Mishel Piastro and Joseph Schuster, first violinist and first cellist of the orchestra.

Pastorale in Glowing Reading

Continuing his Beethoven series, Toscanini made up his second Wednesday program of the Prometheus Overture and the Fifth and Sixth (Pastorale) Symphonies.

The pair of major works had been conducted repeatedly at Carnegie Hall and Radio City on previous occasions by the eminent leader, and his versions of those masterpieces are well known to the New York public and critics. However on festival courses like the present one, unusual care goes into the rehearsals and both the players and their chief seemed inspired.

The listeners were stirred to cheers after the finales. L. L.

Gala Finale

The Ninth Symphony was coupled with the Eighth at the final concert, with the Westminster Choir again the officiating choral body, and the quartet including Florence Kirk, soprano; Edwina Eustis, contralto; Hardesty Johnson, tenor, and Alexander Kipnis, bass. The Hymn to Joy was sung in German, the chorus and soloists coping heroically with the taxing ode in a highly energized reading. In many ways this concert was a fitting close to a series. The gala audience received the performance with every evidence of enthusiasm, and with final cheers as the entire assemblage stood in tribute to the conductor and players.

Festival Season Opens

(*Continued from page* 3)

Sergei Rachmaninoff, Judith Hellwig, Enid Szantho, Jan Peerce, Felix Knight, and Mack Harrell.

The Bethlehem, Penna., Bach Festival was held for the 35th time on May 15 and 16, Dr. Ifor Jones conducting. Soloists in a program including the first day's hearings of cantatas and a part of the Christmas Oratorio, and the Saturday annual performance of the Mass in B Minor, included Ruth Diehl, soprano; Saida Knox, alto; Hardesty Johnson, tenor, and Mack Harrell, bass.

In nearby Philadelphia the fourth annual Bach Festival by the Festival Society of that city took place on May 8 and 9 at St. James' Church, with James Allen Dash conducting the Philadelphia Opera Orchestra, a chorus of 150, and soloists in a miscellaneous program of cantatas and other works.

The Juilliard School in New York also gave a notable Bach Festival, climaxed with an uncut performance of the St. John Passion on May 2. Another choral and two instrumental programs were offered. Albert Stoessel conducted, and the musical forces included faculty, alumni and students of the school, with the Juilliard Orchestra and a chorus from the New York Oratorio Society.

Rochester, N. Y., had its 12th annual Festival of American Music from April 27 to May 1 under the auspices of the Eastman School of Music, with Dr. Howard Hanson conducting. Six concerts of orchestra, chamber, choral and ballet music—all by native composers who were alumni or faculty members of the insitution were heard.

The premiere of a new American opera, A Tree on the Plains, music by Ernst Bacon, and text by Paul Horgan, was a feature of the Spartanburg, S. C., Festival, May 1 to 3.

Baldwin-Wallace Conservatory, Berea, Ohio, held its annual Bach Festival successfully.

In Canada, the Montreal Festival was held in the last part of April, for the second year under the baton of Sir Thomas Beecham. Brahms' Requiem and Dvorak's Stabat Mater were sung in two programs given at the Chapel of St. Laurent. Chamber music and orchestral concerts and a performance of Gounod's Romeo et Juliette took place in Montreal.

Detailed reviews of these festivals will be published in the next issue of the Musical Courier.

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THE DANCE: Ballet Season at Metropolitan Brings Premieres by 2 Companies

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The gala opening of the Season of Ballet in New York was celebrated by the Ballet Theatre's initial appearance on the Metropolitan Opera House stage. Besides a substantial roster of dancers—Markova, Baronova, Kaye, Lyons, Chase, Conrad, Hightower, Dolin, Tudor, Laing, Skibine, Romanoff, Gibson and others—a large repertoire of ballets previously seen in New York, two entirely dissimilar pieces of modern music were presented with choreographic settings for the first time. Neither the Prokofieff score —Lieutenant Kijé — nor Schönberg's Verklärte Nacht, is a stranger to concert audiences.

Few fail to be utterly charmed with the score of Kijé, which Fokine selected for his ballet, Russian Soldier. Originally written for a Russian movie, the concert suite is composed of short sections. Without playing down to his audiences, Prokofieff has instilled a delicious wit, warmth, and mock-burlesque pomposity together with some rattling good Russian tunes, which should slip onto the ballet stage without a strap of Kijé's uniform out of place.

Unfortunately, Fokine did not interpret it as satirical music, but as the expression of the soul of a simple Russian peasant. This fact plus inadequate orchestral rehearsals added up to quite a lugubrious affair. Yura Lazovsky gave a fine performance in the title role and the scenery by Doboujinsky was interesting and effective.

← Photo by Alfredo Valente

PILLAR OF FIRE, Antony Tudor's new ballet to Schönberg's Verklärte Nacht, premiered by the Ballet Theatre in New York, with Nora Kaye and Hugh Laing.

Photo by Maurice Seymour →

THE MAGIC SWAN, a Ballet Russe production by Feodorova of Scene III from Tchaikovsky's Swan Lake; the waltz danced by Roland Guerard, Mlles. Woicikowska and Crabtree.

Pillar of Fire Has Impressive Premiere

Entirely different was Pillar of Fire, Antony Tudor's latest choreographic achievement set to Schönberg's Verklärte Nacht. There are many who look down upon this score, calling it a *cliché* of neo-Wagnerisms and lush post-Romanticism. This may possibly be true. Yet to some, there is an imaginative, sensuous, and an emotional intensity that succeeds in translating musically the programmatic connotations of the poem prefacing the work.

While it cannot be said that Tudor followed the original program, he did succeed in adapting a program with even more visual interest without distorting the composer's message. The dancers—Nora Kaye, Annabelle Lyon, Lucia Chase, Hugh Laing and Antony Tudor—retained a dramatic intensity throughout, and the final result was one of the most satisfying fusions of movement and music ever presented. The orchestra gave an excellent account of itself under the direction of Antal Dorati and the settings were ingeniously designed by Jo Mielziner.

Ballet Russe Features Massine Works

The Ballet Russe de Monte Carlo had its gala opening subsequently, with an all-Massine evening. Although they did not present any premieres during their week's engagement, there were many changes in casting. Mia Slavenska replaced Toumanova, and Krassovska danced the leading roles in Labyrinth, St. Francis, Rouge et Noir and others. Danilova suffered a slight foot injury on opening night and was not able to appear the rest of the week. This meant that Slavenska had to step into all of her parts on very short notice, but she danced with assurance and poise in all her assignments during the week.

On the men's side, all was very much the same, Youskevitch, Franklin, Zoritch, Guerard and Volkoff gave very fine accounts of their ability and provided many moments of thrilling ballet feats.

Besides being the artistic director, Massine appeared in many of his ballets. He is a great artist as well as choreographer, but one is inclined to wonder why as artistic director he doesn't occasionally commission someone outside of the company to create a ballet. A new creative personality would add life and color to this excellent and well-established company.

Efrem Kurtz and Franz Allers, the conductors, contributed in no small way to the success of some of the productions.

With the Metropolitan on Tour

(*Continued from page* 5)

soil, we have great stores—we must have the grandest of grand opera!"

Students Arrive via Bus

And yet the schools and colleges of Texas still rolled up by bus and train and street-car to the Fair Park Auditorium. One young student assistant travelled up from San Antonio with his music teacher. Although the $2.20 bottom price kept out many of the grade school students, the music curricula had been geared for weeks to Aida and Lucia. Thousands of children had learned the varied rhythms of Seville in the scores of Don Giovanni, Carmen and The Barber.

Lily Pons ranked first in the "crush parade" of undergraduate affections. Many members of the Federation of Music Clubs assembled for their state convention at Belton, hurried up by bus for the final performances. Local and college versions of Rimsky-Korsakoff's Snow Maiden, Serva Padrona and Cavalleria, roused an intimate technical interest.

Shopping Lures the Divas

The artists settled down after their first wining and dining for a little serious shopping. Irra Petina celebrated her first Texas Berta in The Barber with the purchase of a jeweled golden cockerel for her lapel. The windows of Main and Commerce Streets, with their operatic displays attracted covetous eyes. Lily Pons purchased a Labrador seal skin coat. Josephine Antoine said: "Even if Neiman-Marcus didn't name one of its dinner table displays after me, I must say I think they're beautiful—and so is the man who waited on me!"

After Dallas came Birmingham, where the Metropolitan hadn't played since the 1905 Parsifal and back of that the 1901 Lohengrin when Marcella Sembrich sang a rare Elsa, with a home town favorite, Carrie Bridewell, as the Ortrud.

Under the leadership of President Laura Jackson David and the astute management of Marvin McDonald, the Metropolitan was brought to town by the Birmingham Music Club, which offers seven top-ranking attractions to its members each year for a paltry $12.00. The one night stand of Traviata with Jepson, Peerce and Bonelli proved the high spot in a generation which had known opera through the Scotti, Chicago and San Carlo companies.

Then on to Atlanta, the mecca of the play-minded singer, where the Metropolitan celebrated its 24th visit with a full *quire* of favorites in Carmen, The Barber and La Fille du Regiment, followed by a presentation of the two French works at Richmond, Va., its final engagement.

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Pictorial Feature Service

OSCAR WAGNER SERVING EARLY BREAKFAST
to members of the orchestra of the Juilliard School of which he is dean, before they left to give a concert at West Point Military Academy. Albert Stoessel directed the orchestra and Susanne Fisher, soprano, formerly a student at Juilliard and now with the Metropolitan Opera Company, was soloist with the orchestra.

Mozart Opera Led By Stoessel

Juilliard Singers Give Don Giovanni

Four performances of Mozart's Don Giovanni, in an English version by Edward J. Dent, formed the climax of the season's work by the students of the Juilliard Opera School in a recent week. The staging under Alfredo Valenti's direction, and under the scenic aegis of Frederick Kiesler, was done with simple *décor*, using a permanent proscenium with steps, drapes and properties. Albert Stoessel conducted the school orchestra, which played with a fullness of tone and spirit that merited special commendation. The full stature of the music was realized in a reading that was truly dramatic, rather than merely virtuosic.

Two casts, as usual, alternated in the four hearings. That heard by the present reviewer was that of Thursday and Saturday nights, except that Richard Manning assumed once more the part of Ottavio, which he had sung on two previous occasions, and in which he again vocalized fluently. Clifford Harvuot, Metropolitan Opera auditions winner, revealed a fine, well-equalized voice as the Don, though at times his rakish portrayal might have been more dynamic. Leporello was genially done by the towering Nelson Magill, who had an especial success with the Catalogue Song. One of the finest voices was that of Brenda Miller, the Elvira, who captured something of the grand manner. Nancy Symonds, the Donna Anna, could summon weighty accents when required, though the coloratura of her big airs proved taxing at times. Vivienne Simon, an arch and attractive Zerlina, had with a light, clear voice, a marked personal success, especially in her duets with the Don. Masetto, as portrayed by Orcenith Smith, proved a good foil. The Commendatore was sung by Eugene Bonham.

The Wednesday and Friday cast included Hugh Thompson as the Don; William Dean, Leporello; Louise Giachino, Donna Anna; Biruta Ramoska, Donna Elvira; Jean Cubbage, Zerlina; Richard Manning, Don Ottavio; Francis Rogier, Masetto; and Russell Skitch, Commendatore.

Excerpts from operas by Verdi and Wagner were staged by members of the classes of Leopold Sachse at the Juilliard School of Music recently. Maxine Stellman, soprano of the Metropolitan Opera, and a former student, assisted by courtesy of that institution as Senta in the Spinning Scene from Flying Dutchman, with Dorothy Hartigan as Mary and a chorus of sixteen girl students. Miss Stellman was also heard as Elsa in excerpts from Acts II and III of Lohengrin, with Miss Hartigan as Ortrud, Roland Partridge as Lohengrin, and Francis Rogier as Telramund. The program opened with Rigoletto scenes, the title role sung by Hugh Thompson, Gilda by Derna de Pamphilis, Maddalena by Jean Browning and the Duke by Albert Sterrett. Throughout, the training of Mr. Sachse, stage director of the Metropolitan, was seen in the acting of the young artists, who also did creditable vocal work. Gregory Ashman trained the chorus effectively. Alberto Bimboni and Viola Peters played the piano accompaniments. N. K.

Arturo di Filippi's Opera Guild to Sing Traviata

MIAMI, FLA.—Arturo di Filippi, tenor, founder and director of the Opera Guild of Miami, is giving a series of productions in English. For the recent successful Pagliacci performance, he secured funds partly from private sources and partly from the city of Miami. Mr. di Filippi has so far raised $1,500 for the next event, which will be Traviata. On May 20, he gave a recital at Salina, Kan., and two days later received an honorary degree from Kansas Wesleyan University.

Florida's Governor has recommendations and petitions from music clubs and music lovers, urging his influence toward effecting a State subsidy for the Opera Guild of Miami. At latest accounts the chances for his compliance seem highly favorable. D. N.

Hadley Medal Awarded to Mrs. MacDowell

Mrs. Edward MacDowell received the Henry Hadley Medal for outstanding services to American music during the past year at the annual reception of the National Association for American Composers and Conductors on May 15 at the Waldorf-Astoria, New York.

In addition, Mrs. MacDowell received the first of annual checks establishing a Henry Hadley Fellowship at the MacDowell Colony, Peterborough, N. H., and available to one composer each year.

Citations were given Leon Barzin, Frank Black, Robert Russell Bennett, Eddy Brown, Albert Spalding, William Schuman, Charles Wakefield Cadman, Edwin Fleischer, the New York Herald Tribune, Station WQXR and Mills Music, Inc., for services to American music. Geoffrey O'Hara made the presentations and Dr. Sigmund Spaeth spoke. Mrs. Henry Hadley read telegrams and letters from musicians unable to attend.

Elisabeth Rethberg, Alec Templeton and Albert Spalding gave a musical program. Walter Golde accompanied the Metropolitan soprano and André Benoist was at the piano for Mr. Spalding.

Saminsky on Canadian Tour

MONTREAL.—Lazare Saminsky opened his first tour of Canada, conducting choral and orchestral concerts and giving lecture-recitals, with an appearance at McGill University. His program was devoted to the folksongs and new music of the Western Hemisphere, with Alexander Brott, violinist and Judith Carinov, pianist, illustrating the lecture.

Mr. Saminsky concludes his tour in Toronto, conducting the Canadian Broadcasting Orchestra in works by contemporary composers of the United States. He will offer his own Still Pageant for orchestra, previously premiered in Zurich and Buenos Aires. Marie Rodker, Vancouver contralto, recently presented Mr. Saminsky's songs, Mary Stuart's Farewell and Enchanted Grotto. His Hasidic Suite was played by the Canadian violinist, Joseph Borliawski. S. N.

Krenek for Hamline Faculty

Ernst Krenek, composer, has been appointed professor of music at Hamline University, St. Paul, Minn., beginning in September. He has held a professorship at Vassar College, and has taught in summer sessions at the Universities of Michigan and Wisconsin.

James Abresch Photo

CLAUDIO FRIGERIO,
former Metropolitan Opera baritone, was heard in the Mosque Theatre, Newark recently in Massenet's Le Jongleur de Notre Dame with Colette D'Arville as Jean. He sang with Bruna Castagna and Armand Tokatyan in Le Traviata later and makes his twelfth operatic appearance in Rochester singing with Licia Albanese and Tokatyan in the same work.

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Philharmonic-Symphony Prospects

Those who believe that a single conductor would serve the artistic interests of the New York Philharmonic-Symphony better than a succession of more or less distinguished guests operating for longer or shorter periods will be interested in learning that the latter system is once more to prevail in 1942-'43.

Half a dozen batonists are announced for the coming season, all but one of whom were heard during the season just ending. That one is Fritz Reiner, director of the Pittsburgh Orchestra, who has not conducted the New York orchestra in a regular fall and winter season since 1929. Although there are not a few who find Mr. Reiner a better operatic than symphonic conductor, his return will undoubtedly be greeted with satisfaction in many quarters. Others will be Bruno Walter, Artur Rodzinski, Dimitri Mitropoulos and John Barbirolli.

When Mr. Barbirolli's trip to England was recently announced, it was almost inevitable that same people should assume he would not be back and that his tenure of office was at an end. As far as one can foretell anything in this uncertain world, there is no basis for such a notion.

But the principal element of news is the return of Arturo Toscanini. This spring his sensational Beethoven cycle closed the season and brought it to a climax as well. Next fall he will open it, and so there is reason to assume that at least a part of the season's climax will come during two weeks in October. At the present writing nothing has been said about his programs, though they will probably not be marked by any vivid element of surprise. However, the public does not ask surprises from Toscanini. Let him ride his customary war horses and all will be well. Perhaps the fire laws may again be invoked (as they have been during the recent Beethoven series) to bar from Carnegie Hall even those music critics who want to come in for a few minutes without a ticket.

Six years have now rolled round since Toscanini last directed the Philharmonic-Symphony and so, when he consented to undertake a springtime Beethoven festival, it was as good as settled that he would command the orchestra again before the world had grown very much older. No decision had been reached in the last days of April as to whether any of his concerts would be broadcast. Whatever the business regulations involved, this does not seem wholly fair. The Philharmonic-Symphony concerts are heard over the radio every Sunday afternoon during the season, whoever the conductor. Why penalize the millions who listen-in each Sunday just because Mr. Toscanini is a very great and a very famous man and because tickets to his concerts are sold out a long time in advance?

Possibly his presence will help to enhance the standard of the orchestra's playing. This standard was rather higher when he conducted six years ago than it was on certain occasions during the Beethoven cycle. Some may be disposed to believe that the finest work the Philharmonic-Symphony did during 1942-'43 was not under the great Italian conductor but during the all too brief guest period of Serge Koussevitzky. Mr. Koussevitzky did not, indeed, make the New York organization sound exactly like the Boston Symphony. But he made it sound a good deal better than it had in a long time previously. Mr. Koussevitzky's name does not, unfortunately, figure among the six guests now scheduled, though for this there are probably good and sufficient reasons. But Philharmonic patrons will miss his stimulating presence.

Next season is still a tolerable way off, and there is nothing gained by drawing elaborate conclusions at this distance. But the Philharmonic-Symphony is in certain respects a "problem child" and there is not overmuch in the prospects just announced to inspire a kindling faith that some of its toughest problems are at least on the threshold of solution.

H. F. P.

Composers Honored

Announcement of the award of its gold medal to Ernest Bloch by the American Academy of Arts and Letters adds one of the outstanding adopted figures in our music to a notable roster. Born in Switzerland, he has nevertheless long been both in spirit and by naturalization an American.

The Academy's choice is an interesting and provocative one, as its highest honor has never before been made to a musician and only five times before in the history of the society.

Bloch's music enjoys respect in other lands for its substantial qualities and colorful idiom, and has been heard internationally on many occasions. As a teacher of other composers, he has also left an impression on younger creative figures. The founder of no school and an individualist, his music has not scorned an emotional quality that may be anathema to some adherents of "pure" line and structure. But the best of his work seems likely to outlast many arid exercises in tone-spinning.

The Academy also elected John Alden Carpenter to membership, an honor richly deserved.

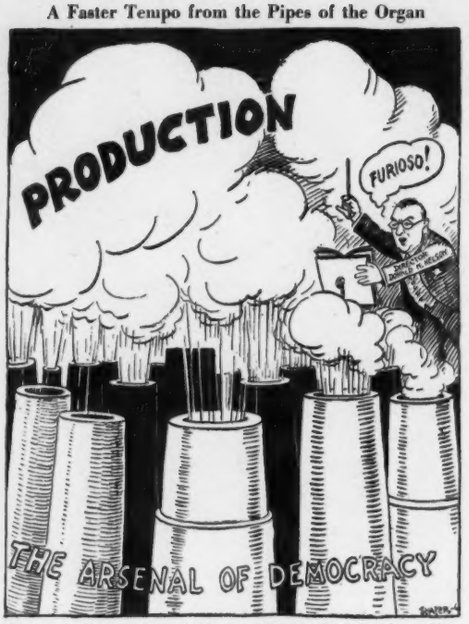
Music for Moral Defense

The powerful influence of music as a moral factor in a war-torn world is strikingly shown in an editorial recently published in the N. Y. Times:

"Modern war involves spiritual as well as practical measures of defense. At such a time art, especially music, becomes one of the great strongholds of liberty. It is not merely a coincidence that multitudes pack Carnegie Hall and join with the maestro in singing The Star-Spangled Banner after Toscanini has discoursed the heroic music of Beethoven; that attendance increases at all the important musical events, and that wholly exceptional interest is manifested in the musical activities of the coming Summer. . . .

Charles A. Thomson, chief of the Division of Cultural Relations, may have been more prophetic than he knew when he said that "music is one of the great satisfactions of life that cannot be touched by rationing or priorities, cannot be sunk at sea, nor seized by conquering armies for their own use."

A Faster Tempo from the Pipes of the Organ



Cartoon by Shafer, from the Cincinnati Times-Star, March 4, 1942.

The Symphony Swells

Stalemate in the Berkshires

The Berkshire Music Festival, scheduled to open on July 30, has been cancelled by the festival authorities. Nine concerts were to have been given by the Boston Symphony Orchestra. Under the terms of the contract, either the orchestra or festival authorities had the right to cancel or could accept the entire financial responsibility.

The orchestra, according to Gertrude Robinson Smith of the festival committee, notified the latter organization of its desire to cancel with a counter-offer for the latter to underwrite the costs, which was not accepted. Miss Smith's group suggested that the orchestra accept the $62,500 guarantee of last year, although the orchestra received $20,000 at that time from the surplus. No word having come from the orchestra on this proposal, cancellation was finally decided upon by the festival group.

It seems deplorable that an institution so firmly founded should be given up—especially when its advance sales were reported so satisfactory.

Critics Set the Table

The Music Critics Circle of New York, formed last year, has for the first time nominated the American works it considered "best" among those heard for the first time in Manhattan this season. These scores were performed at two special concerts, free to the public. Following these re-hearings, the circle selected one composition, William Schuman's Third Symphony, for their annual award.

Composers of chamber music selected were Edward T. Cone, Arthur Berger, Alexei Haieff, J. B. Middleton, Harold Morris, Frederick Jacobi and Anis Fuleihan. The symphonic works were by David Diamond, Aaron Copland, Henry Cowell, Courtland Palmer and William Schuman.

VARIATIONS

By Leonard Liebling

Miami Beach, Fla.

I've learned lots about the rhumba down here from a drummer named Jose Velero, who admits frankly that he is "the best damn drummer in the bizz." He and his fellow players are the "rhumband." I used to call that instrument which produces the typical swishing sound, a "beanbag," but in reality it is known as the *maraca*. However, I wasn't far wrong, for the thing is a gourd filled with dried beans when pebbles aren't available. The *bongo* is a combination of two small drums bound together and beaten simultaneously, giving out a variety of off-and-on-rhythms limited only by the talent and ingenuity of the beater. The *timbala* is another sort of *bongo*, only larger and flatter and producing a deeper tone. The *claves* are two little cylindrical ebony or rosewood sticks, struck against each other in rigid tempo, and constituting the very fundamental of the rhumba rhythm. The *guido* is another gourd (shaped something like a large sweet potato, only it sounds better) and when a drumstick or wire is scraped across the ridged surface, it makes a sound "something like that when you run a pencil up and down a washboard or a stick along a picket-fence, as you did when you were a kid." Then there is the *quijada*, a fearsome looking contraption consisting of the lower jawbone of a donkey. It is dried and the teeth are allowed to remain. When struck, the gadget rattles its loosened teeth. (Wouldn't that be a better instrument in Danse Macabre, than the xylophone used by Saint-Saëns?) Last of all comes the *sincero*, really a big cowbell, brought into play when the rhumband reaches its climax. The *sincero* also tolls wildly in conga sessions to accentuate the one, two, three kick of that frenzied dance. Next time you do the rhumba you'll know something about its orchestration, as I do now.

* * *

Walt Disney's Eastern publicity director, Antoinette Spitzer, passed through Miami on her way to Key West and told me that Fantasia has just about box-officed the enormous outlay of its creator. She jeered at the music critics who had slammed the picture at its premiere. Miss Spitzer says that Disney's next film will be Bambi, to be followed by Alice in Wonderland, but that the wonderful Walt does not intend to pictorialize any more musical classics. The present showings of Fantasia offer a much curtailed version, the principal deletions being the "personal appearances" of Stokowski. I learned too that when Mickey Mouse speaks on the screen, we hear Disney's own voice. He insists on speaking those lines. Has a superstition about it, dating from his first success with the character.

* * *

Two performances on one day by the Ballet Russe, at the Olympia Theatre in Miami, again emphasized that city's lack of a proper house for large style entertainment. The Russes found all sorts of difficulties with space, mechanical facilities and scenery manipulation. However, by now accustomed to American barn-storming, the troupe adapted itself admirably and its picturesque art created the usual effect in Scheherazade, Prince Igor, Saratoga and other repertoire favorites.

Under present war conditions it appears unlikely that Miami (an ideal recreational center for conventions) will be able to build the new, spacious auditorium for which plans and contributions had already been started.

* * *

It is great comfort to read in the Miami Daily News that "The coldest inhabited spot in the world is Yakutsk, Siberia, where it gets as cold as 90 degrees below zero, and water poured from a pail freezes before it hits the ground."

Maybe you'll like the attached Villanelle, by Vivian Yeisser Laramore (Poet Laureate of Florida) which was in the Miami Daily News of February 22:

EXASPERATED LISTENER

Is there no way to be rid of the thing?
Turn on the radio, what do you hear?
Nothing but SWING! SWING! SWING!

Crash! Bang! Bingety-bing!
Oh, what a pain to my song-loving ear!
Is there no way to be rid of the thing?

Saxophones nervously wail as they fling
Improvisations of cheapened cheer—
Nothing but SWING! SWING! SWING!

Is there no pressure that we can bring
To banish this pest from the atmosphere?
Is there no way to be rid of the thing?

Mendelssohn, Schubert, they play and they sing—
And SWING. None, oh none they revere—
Nothing but SWING! SWING! SWING!

There is no help, for Jazz is King.
Shades of the Masters, reappear!

Is there no way to be rid of the thing?
Nothing but SWING! SWING! SWING!

* * *

Lawrence Tibbett gave a recital not long ago at the Florida State College for Women, in Tallahassee. The paper from there reports: "He thrilled the women students." If he hadn't, that would be news.

* * *

I heard a highly enjoyable artist the past week, Marietta Bitter (Salzedo pupil) in harp solos done with sensitive musicianship and immaculate technic. She hails from Los Angeles and is the wife of Walter Abel, the Hollywood film star. At Miss Bitter's concert, the opening number was Debussy's sonata for flute, viola and harp, in which the flute was manipulated most deftly by the recitalist's conductor-brother, John, and the viola had Alice Massell as performer. The closing piece was Ravel's Introduction and Allegro for harp and piano, with Inna Rublova at the keyboard. I thought the Ravel music better than Debussy's indeterminate composition.

* * *

George Ade celebrated his 76th birthday here. He told me that there are two things he fears—the possible return of Prohibition, and the writing of another book. "I haven't set down a word for over a year," he said, "since I recovered from my illness. I think I've written enough. Let the younger fellows do it now."

* * *

Unique Adler does wonders with his little harmonica, both in tone and technic: and better still, he is a musician whom some other concert artists might well envy for his faultless style and taste.

He has trouble now in getting enough harmonicas for his needs, as the instruments become useless after being subjected for a day or two to such strenuous work as Adler gives them. His harmonicas came from Germany before the war. He was wise enough to import a great quantity but has only 200 left, and is in a quandary about the future, as our domestic harmonicas still are decidedly inferior. Of course, America has always produced the right man in every crisis, and maybe someone will arise here to make instruments suitable for the requirements of the indispensable Larry Adler.

Away from New York I find leisure for daytime reading, and have been communing with all kinds from mystery stories to Shakespeare. Long ago as a college youth I knew his Sonnets and loved them but they stayed in my memory only dimly through the years. The greater was my delight yesterday when I came across Sonnet CXXVIII, descriptive of Shakespeare's familiarity with and love for the tinkling musical keyboard of his time:

How oft, when thou, my music, music play'st,
Upon that blessed wood whose motion sounds
With thy sweet fingers, when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand,
Whilst my poor lips, which should that harvest reap,
At the wood's boldness by thee blushing stand.
To be so tickled, they would change their state
And situation with those dancing chips,
O'er whom thy fingers walk with gentle gait,
Making dead wood more blest than living lips.
Since saucy jacks so happy are in this,
Give them thy fingers, me thy lips to kiss.

* * *

James T. Lynch, of Tulsa, Okla., sends a clipping as per the Tulsa Daily World of January 30:

Musical Instruments — Radios

FINE mated geese, ready to lay, $2 each. Rickman, 6-9930.

* * *

M. B. H. thinks that all grand operas should have theme songs, and to start the idea going he recommends the following:

Haensel and Gretel—Babes in the Woods.
Manon—This Is My Last Affair.
Secret of Suzanne—Smoke Gets in Your Eyes.
Salome—Every Little Movement Has a Meaning of Its Own.
Tosca—I'll Be Glad When You're Dead, You Rascal, You.
Samson and Delilah—Good Morning, Mr. Zip, Zip, Zip, With Your Hair Cut Short as Mine.
Lucia—Driving Me Crazy.
Traviata—Love for Sale.
Elektra—I'll Never Smile Again.
Pagliacci—Laugh, Clown, Laugh.
Rosenkavalier—You Can't Pull the Wool Over My Eyes.
Lohengrin—Thanks for the Memory.
Flying Dutchman—Devil and the Deep Blue Sea.
Rhinegold—Old Man River.
Siegfried—Young Man With a Horn.
Don Giovanni—Just a Gigolo.

* * *

Sibeliusphobe: "I heard Brahms' Fifth Symphony last night."
Sibeliusfan: "Brahms' Fifth?"
Sibeliusphobe: "Yes—Sibelius' Second."

* * *

Gene Redewill, of the Redewill Music Company in Phoenix, Arizona, recalls that about a year ago Variations found amusement in one of that firm's advertisements, captioned "Bach." Now he sends along another, published in the Phoenix Republic, and called "Rachmaninoff." Here it is:

RACHMANINOFF

Greatest pianist-composer since Liszt. He's better known as the composer of "Prelude in C Sharp Minor." When pianists first socked out the opening bars of this piece (about as far as most of 'em get) Rachmaninoff was a myth—somewhere in Russia. Later he wrote "Prelude in G Minor," but t'was no use—they couldn't tickle the ivories fast enuf. This great musician is now knocking 'em dead in the east with his concertos and other ditties. He played in Phoenix during his barnstorming days. Shakespeare never repeats, but he would have if he could do it as rapidly as Rachmaninoff can repeat notes on a Steinway piano.

Come Buy My Pianos

REDEWILL'S—222 W. WASH., PHOENIX

NEW PUBLICATIONS Include Ensemble and Solo Scores of Novelty

FOR VIOLIN AND PIANO

ARRANGEMENTS BY JASCHA HEIFETZ. Scherzo from Midsummer Night's Dream, Mendelssohn; Golliwog's Cake-Walk, Debussy; Valses Nobles et Sentimentales Nos. 6 and 7, Ravel; Forlane, from Le Tombeau de Couperin, Ravel; Masks, from Romeo et Juliette, Prokofieff; Huella, J. Aguirre; Ao pé da fogueira, Prelude No. 15, by F. Valle.

Heifetz has added seven more to his growing and catholic list of transcriptions, published separately. Of particular charm and worth are the Ravel numbers, while that of Debussy is a popular classic, and the Mendelssohn Scherzo worthy of addition to any violinist's library. Interesting, too, is the somewhat elaborate Prokofieff item, though its contents can not be said to be weighty. The Aguirre and Valle pieces are rhythmically fetching examples of lighter modern Latin American music. All are for advanced violinists. The Valle number might be used as an exercise in double-stopping and alternating pizzicato. (Carl Fischer, Inc., New York.)

FOR ORCHESTRA

THREE MOODS AND A THEME, by Gustav Klemm; orchestrated by Ferde Grofé. Mr. Klemm, best known for his melodious concert songs, here does a brief series of impressions in the syncopated manner. They supply a vivid panorama of emotions, ranging from a section to be played "with simple tenderness," to others "with fanciful humor," "with rhythmic insistence" and "in a broad manner." The basic themes are of considerable pungency, and the hand that gave Rhapsody in Blue its final vesture supplies here a comparable richness of scoring. The number is also published for piano solo. (Theodore Presser Co., Philadelphia.)

FOR WOODWIND QUINTET

PASTORALE, by Mrs. H. H. A. Beach. A recent work by the beloved American composer finds her lyricism as unruffled in these trying days as in the past. The Pastorale is a suave bit of *lento tranquillo* writing with something of that freshness and natural feeling that informs so many of the Beach works. It is extremely brief, but makes its points simply. The scoring is for flute, oboe, B flat clarinet, horn in F, and bassoon. (The Composers Press, Inc., New York.)

SATB

VICTORY TIDE, by William Grant Still, arranged also for TTBB and with some slight textual and musical alterations for SSATB, is another in the list of patriotic songs being issued. It bears the imprint of Still's fondness for chromaticism and resolving dissonance. The accompaniment in solid chordal fashion is a steady rhythmic figure that carries out the "martial" indication of the manner in which it is to be sung. The work also is issued as a vocal solo. (J. Fischer & Bro., New York.)

FOR PIANO SOLO

ELF, AND CAPRICE, by Isidor Philipp. Toccata and Capriccio, Frescobaldi-Philipp. The veteran piano master, now in America, contributes a rapid genre piece and an effective study in parallel chords. Carefully edited and marked for tempi and the like is the transcription by M. Philipp of a Toccata and the Capriccio sopra La Girometa, by Frescobaldi, particularly interesting, pianistic and of solid musical value. (G. Schirmer, Inc.)

ROMANCE IN CARACAS, by Belle Fenstock. An impression of Venezuela is embodied in colorful dance rhythms, a characteristic syncopated figure persisting in the bass, while the treble has a rhythmic, rather languorous figure. Effective and tuneful, and of moderate difficulty, including octave playing. (Chappell & Co., Inc.)

SACRED SONG

THEY THAT TRUST IN THE LORD, music by Frank La Forge. A setting of Psalm 125 that is devotional and of melodic quality. There are several smooth changes of key and a dramatic middle section where the wrongdoing of the iniquitous is denounced, after which there is a *tranquillo* conclusion of the words "Peace shall be upon Israel." The song is suited to either church or synagogue use. For low or high voice, the latter version ranging from D to G above the staff. (Galaxy Music Corp., New York.)

SONGS

IT IS A SPRING NIGHT, music by Vittorio Giannini; words by Karl Flaster. A love song, in which there is stress on the scent of wistaria, and the poet's longing. The music flows with romantic fervor. An ample-voiced singer could make an effect with it. There are inexcusable errors in spelling of the text. Range, E to A above staff. (G. Ricordi & Co., Inc.)

UNITED NATIONS FOREVER; words and music by Thornton Allen.

This is a vigorous march, with a swinging melody and words which sound a clarion call to freedom. An unusual feature of the work is the piano interlude between the first and second hearings of the refrain. It uses the themes of national songs of the United Nations, briefly heard in climactic sequence. Another version has French, Dutch, Spanish, Russian and Chinese translations of the text. (Thornton W. Allen Co., New York.)

CITIZENS' SONG, by Richard Haggerty, is a martial, rhythmic number, contemporary in text, and pledging the support of "head, heart and hand" of a united people in the war effort. The range is within the ken of an audience at a patriotic rally. (Carl Fischer, Inc., New York.)

BOOK

THE PIANIST, by Jacob Eisenberg, author of Natural Technics in Piano Mystery, Weight and Relaxation in Piano Playing, The New Hanon and other pedagogical works, contains 23 piano compositions the whole world loves, edited and with annotated texts by Mr. Eisenberg. Dedicated to Paul Kempf, Sr., for years eminent in musical journalism, Mr. Eisenberg's volume is a model specimen of editing, presentation and printing.

Among the important features are biographical sketches of each composer whose time-tested works are represented; a good-sized picture of the composer or appropriate musical scene; pertinent data on each work, its history, background, rhythms and melody, practice and artistic aids in playing the compositions, the technical problems encountered and their solution after being analyzed; a full page is devoted to the "order of practice" and a complete cross index furnished to further references in each subject; exposition of terms, a full page giving detailed explanations of special terms introduced with this publication; a glossary of musical terms including self-pronouncing phonetic spelling and all related terms being grouped together.

The twenty-three works are edited for logical phrase presentation and for rhythmic divisions. This includes phrasing the notes into logical musical thoughts, fingering to facilitate the grouping for rhythmic divisions, intellectual units and for the maintenance of the melodic design as well as for expression, with rhetorical emphasis; and pedaling indications "to enhance the beauty of the musical effects created by the finger work, to separate the tones into component sound groups, for punctuation; to enlarge the range of tonal colors; to equalize the powers of the long bass strings and the short treble strings and to assist in creating illusory effects."

The numbers also are "rhetorized and articulated for emphasis, for individualized hands, each of which governs its own phrasing and range of tone colors, with dynamic and agogic emphasis joined in symphonic coordination."

Withal, these features in the Eisenberg opus are clean-cut in treatment and presentation and are easily understood by the students and music lover. (D. Appleton-Century Co., New York).

Foss Wins Pulitzer Award For Chamber Music Score

Lukas Foss, composer, conductor and pianist, received a $1,500 Pulitzer Scholarship for his chamber orchestra suite, The Tempest, after Shakespeare. Judges in the competition were Albert Stoessel, Seth Bingham and Daniel Gregory Mason.

Mr. Foss, a graduate of the Curtis Institute, also studied in Paris and at the Yale University School of Music in New Haven, Conn., with Hindemith. Two years ago, Mr. Foss was one of the young musicians in the conducting class at the Berkshire Music Center under Koussevitzky. Mr. Foss' works are published by G. Schirmer.

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LOIS BANNERMAN,
harpist, and William Wiant, conductor of the Charleston Symphony Orchestra of Charleston, W. Va. Miss Bannerman was soloist with the orchestra recently and already has been re-engaged for next season.

Richard McClanahan in Lecture Series

Richard McClanahan gave an illustrated lecture on the fundamentals of technic and tone control for Hilda Holt's piano-pedagogy class at the New York College of Music, also appeared before a group of teachers in Washington, D. C., and gave five lectures before the State Music Teachers Assn. of Arizona.

I See That

Egon Petri, Dutch pianist, has appeared in eight states in less than three weeks. He recently played for the soldiers at Fort Des Moines, Ia.

• • •

Maria Kurenko, soprano, gave a recital over CBS recently for Russian War Relief and a concert in Chicago for the same organization.

• • •

The Metropolitan Opera Quartet of Josephine Antoine, Karin Branzell, Frederick Jagel and John Brownlee concluded their season in Minneapolis.

• • •

Martha Graham has finished a new work, entitled Land Be Bright, based on early American life.

• • •

Jan Veen and Erika Thimey introduced the former's new piece, Three Minor Vices in two recitals at Mr. Veen's Boston studio.

• • •

Sidney Foster, pianist, was soloist with Henry Weber and his orchestra over WGN and MBS and also played with the Dubuque, (Ia.) Orchestra.

• • •

Zlatko Balokovic, violinist, has gone to his farm in Maine for a brief rest and to oversee the planting of a "war garden."

• • •

Sascha Gorodnitzki, pianist, recently was soloist with the New Jersey Symphony Orchestra in Orange and the following night in Montclair with the same ensemble in Rachmaninoff's second concerto.

• • •

Steven Kennedy, baritone, has concluded his extensive tour for the U. S. O. at Gowan Field, Boise, Idaho. He has fulfilled 162 concerts in less than three months at army and navy bases.

• • •

In addition to his engagements with the Metropolitan Opera on tour, Richard Crooks last month appeared in Norfolk, Va., at the University of Illinois and at Troy, N. Y.

• • •

Norman Cordon, Metropolitan Opera bass-baritone, made his third appearance in the Montreal Music Festival.

• • •

Ernest McChesney, American tenor, appeared in Haydn's Creation and Bach's St. Matthew Passion on May 13 and 14 with the Mendelssohn Club at Sunbury, Penna. On May 8 he gave a program at Springfield, Mass.

• • •

Astrid Varnay, new soprano of the Metropolitan, was heard at Elkins, W. Va., on May 6.

• • •

Jean Watson, contralto, last month was being heard in Claremont, N. H., Fredericton, N. B., Truro, N. S., Charlottetown, P. E. I., Moncton, N. B., and New Glasgow, N. B.

• • •

Eugene Loring's Dance Players Company made its debut in Washington, D. C., recently. This performance was followed by a brief pre-New York tour which included Troy, New Haven, Schenectady, and Baltimore.

• • •

Bernard Gabriel gave a piano recital at the Barbizon-Plaza concert hall for the benefit of the American Red Cross.

• • •

George Perkins Raymond, tenor, gave a program of American songs with Celius Dougherty at the piano over Station WNYC recently.

• • •

Désiré Defauw directed three special concerts of the Orchestra des Concerts Symphoniques in Montreal on May 11, 13, 15 in commemoration of the city's tercentenary. Soloists included Rudolf Serkin, Alexander Kipnis, Irene Moquin and Anna Malenfant.

• • •

Winifred Heidt, mezzo-soprano, and Gyorgy Sandor, pianist, appeared on the first program of a series at the British American Art Center.

• • •

Maurice Wilk, violinist, and Emanuel Vardi, violist, were the assisting artists on a program of the New York Chamber Orchestra, directed by Dean Dixon, in Town Hall May 10. Other soloists were Virginia Lewis, mezzo-soprano and Vivian Rivkin, pianist. Mrs. Franklin D. Roosevelt spoke.

• • •

Ralph Lewando, Pittsburgh music critic and correspondent for the Musical Courier, has been vacationing at Miami Beach, Fla.

• • •

Rachelle Shubow, pianist, gave a group of numbers at the Manhattan Center, New York, recently for the benefit of the Russian War Relief. Subsequently she appeared in recital at Carnegie Chamber Music Hall.

• • •

Charlotte Homer gave a piano recital at the National Republican Women's Club, New York. The program included music by Bach, Beethoven, Chopin, Liszt, Debussy and Ravel. Miss Homer is an artist-pupil of Frank Bishop.

• • •

When the San Carlo Opera appeared in its annual New York engagement at the Center Theatre, Dorothy Kirsten, soprano, made her debut with the company as Micaela in Carmen.

• • •

With Ruth Kisch-Arndt, contralto; Aaron Gorodner, clarinetist; and Sheva Veli, violist, as assisting artists, Josef Wagner presented an all-out Brahms program recently in his House Concerts.

Liversidge to Broadcast for U. S.

Hugh Liversidge, London correspondent for the Musical Courier, will speak from London on What the War Has Done to Music in Britain, during the intermission of the Columbia Symphony, over a CBS network, on June 21, between 3 and 4:30 p.m., EWT.

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Mason to Retire at Columbia

Daniel Gregory Mason, American composer, will retire on June 30 as professor of music at Columbia University. Born 69 years ago in Massachusetts, Prof. Mason has taught at Columbia since 1910. He has been named professor emeritus.

HOLLYWOOD AIDS VICTORY WITH GALA WAR CONCERTS

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Confident plans for a Hollywood Bowl Season are going forward, since official word has now been received from Gen. J. L. De Witt at last confirming that a 21st season of Symphonies Under the Stars will be permitted. Since concerts are allowed to proceed with an audience restricted to 5,000 persons, each program will be repeated, expanding the usual three Bowl nights to six.

The winter season of the Philharmonic Orchestra concluded with the last of the concerts at the Philharmonic Auditorum. George Szell conducted a program of Brahms and Smetana which included his own transcription of Smetana's First String Quartet, an arrangement skillfully made to achieve opulence and color, and The River Moldau, which seems to be an inevitable concomitant of his engagements. He gave a dramatic reading of the Brahms First Symphony.

Montemezzi Leads Own Work

The Philharmonic Orchestra had given its previous concert an air of novelty, with Harpist Marcel Grandjany appearing as soloist, Szell conducting. Italo Montemezzi shared the program, conducting his own lyric poem, Paul and Virginia. Grandjany won warm plaudits for a virtuoso yet beautifully interpreted presentation of the Handel Concerto in B flat, and the Debussy Danses Sacree et Profane.

Szell conducted with firmness and fine musicianship, infusing the Mozart Serenade (K. 320) with lyric grace and admirable spirit, and offering the hackneyed Beethoven Leonore Overture No. 3 at a vigorous pace. Montemezzi led his tone poem at an even tempo, the music consistently rhapsodic, maintaining an atmosphere of romantic ecstasy.

Traubel and Thomas Score

Helen Traubel's magnificent singing won enthusiastic acclaim from an audience that filled the Philharmonic Auditorium, recently, and left with obvious reluctance only after it could elicit no more encores. Her perfectly focused voice, imbued with feeling throughout its extended dynamic range, fine musicianship and superb enunciation brought full value from every song, with the artistic co-operation of Coenraad V. Bos at the piano.

John Charles Thomas was in fine fettle for his Philharmonic Auditorium recital here. His program was a little top-heavy with ballads and "heart-songs," but his beautiful voice and finesse of delivery made all artistic in presentation, while Carroll Hollister contributed impeccable accompaniments.

Jeanette MacDonald Aids AWVS

Jeanette MacDonald's concert for the benefit of the American Women's Voluntary Services of Los Angeles packed the Philharmonic Auditorium. Her light, clear tones held sweetness of timbre, her enunciation was excellent, and her phrasing and delivery were musicianly, giving interpretative finesse to each number. Giuseppe Bamboschek contributed sterling support at the piano. Enthusiastic auditors demanded 11 encores in addition to a program of 16 songs and two arias. A hit was made by two artistic songs by the singer's husband, Gene Raymond, now in the Air Service.

Iturbi and Rubinstein Impress

Jose Iturbi was in top form for his piano recital, and delighted a large audience in the Philharmonic Auditorium with a conservative but beautifully played recital. He began with a charmingly enunciated Mozart Sonata in A, and followed with a romantic surge of feeling in the Chopin Sonata in B minor. Liszt items are so generally used only as virtuoso vehicles that it was a signal pleasure to hear Ricordanza and the Eleventh Rhapsody presented with emphasis on intrinsic musical values. Three excerpts from Albeniz's Iberia concluded the program on a Spanish note.

Artur Rubinstein offered a program of standard virtuoso piano fare in the Philharmonic Auditorium. He began heroically with the Beethoven Appassionata Sonata, turned to Brahms for two Intermezzi and a Rhapsody and for Chopin choose the A flat Ballade and B flat minor Scherzo separated by a C minor Mazurka, with Ravel's Valses nobles et sentimentales and the Liszt Mephisto Waltz to end the list.

Dorothy Maynor Sings

Lyric expressiveness marked Dorothy Maynor's Philharmonic Auditorium recital recently, her soprano tones clear and incisive, despite some indistinct articulation. Arpad Sandor supplied impeccable piano accompaniments, artistically assisted by Violinist Alexander Murray in the aria from Mozart's Il Re Pastore. There were Handel items from Julius Caesar and Semele and German Lieder by Schumann, Franz and Strauss. Bachelet's Chere Nuit made a special hit, with a Grovlez song and Debussy's Air de Lia to follow. After a group of Spirituals came songs by Rachmaninoff, Watts and Beach.

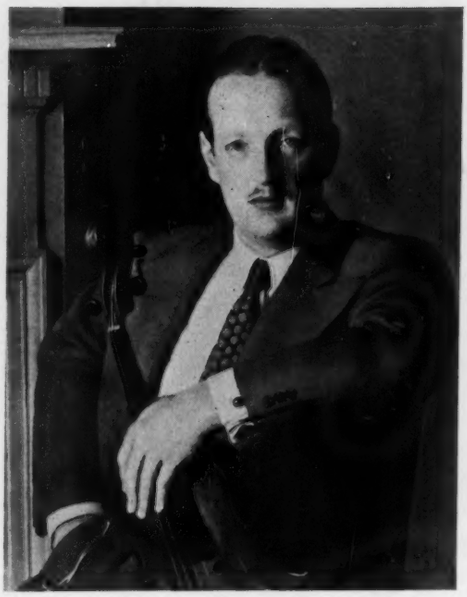
Grace Moore's Recital

Grace Moore, displayed her glamorous personality and voice in a Philharmonic Auditorium, recital to the obvious enjoyment of a large audience. Her opening four Shakespeare songs leaped from Sullivan to Castelnuovo-Tedesco, Quilter and Buzzi-Peccia, with the aria from Tosca as a closing number. Four songs by resident composers were Hageman's appealing Music I Heard with You; Victor Young's lovely arrangement of an Appalachian mountain song, Red Roseybush; Carrie Jacobs Bond's ballad, Lovely Hour, for which the composer took a bow, and Cadman's Joy. Isaac Van Grove gave proficient piano support and a solo group.

Beethoven's Missa Solemnis was given an excellent presentation in the Shrine Auditorium by the Los Angeles Oratorio Society and members of the Philharmonic Orchestra. Guest Conductor Frederick Zweig led with authority, his sweeping gestures painting a musical mural of large proportions. Peggy Turnley, Jane McGowan, Joseph Sullivan and John Arnold Ford comprised the competent solo quartet, while Irene Robertson gave added support at the organ and Bronislaw Gimpel was violin soloist.

Mozart Festival

The second annual Mozart Festival, founded last year by Eunice Boyd, was given on two days in the First Presbyterian Church of Hollywood. Dallas Boyd authoritatively conducted the Boyd Little Symphony, eliciting admirable response from the young performers in a Symphony in G. A Concerto in G was artistically played by Eloise Roessler, a young violinist of exceptional ability, with warm tone, technical firmness and innate musicianship. Pianist Lucille Hunt gave an excellent account of the D minor Concerto, and co-operated with Violinist Winnifred Wick in an able reading of the Sonata in C. Constance Ruddick displayed violinistic ability and enjoyable timbre in a G major Rondo. The Requiem was given by the Cathedral Choir under Charles C. Hirt with Blythe Burns, Lucille Fowler, Joseph Sullivan and C. Evan Engberg as the solo quartet. Inez Jacobson gave a well played organ prelude and, with Karin Bigler, an Andante for piano and organ.



A PORTRAIT OF WILLIAM PRIMROSE

by Vittorio Borriello shown at the Demotte Gallery, New York, in a collection of paintings and sculpture loaned by leading personalities of screen, stage and radio, under the title, "Art to Smash the Axis."

Primrose and Wohlmuth Get Curtis Institute Posts

Efrem Zimbalist, director of the Curtis Institute of Music, Philadelphia, announces the appointment of William Primrose and Dr. Hans Wohlmuth to the faculty. Mr. Primrose will teach viola and Dr. Wohlmuth will have charge of an opera class. Both appointments are effective for the school year beginning in October.

Mrs. H. H. A. Beach Heard

Mrs. H. H. A. Beach, chairman of one of the committees of the Studio Maintenance Fund for the MacDowell Colony, has been taking part in several programs given recently at the Haubiel Studios in New York for the benefit of the Colony. At a musicale held there recently, composers represented were Mrs. Beach, Harold Morris, Ethel Glen Hier and Charles Haubiel. Later, when an evening of music and poetry was presented, John Kirkpatrick played the Sonata-Eroica by Edward MacDowell; a group of songs by Mr. Haubiel was sung by Ruth Shaffner; poems read by Margaret Widdemer, and the piano trio by Mrs. Beach played by Eugenie Limberg, violinist; Ardyth Walker, cellist, and Moreland Kortkamp, pianist. The trio also was played at the MacDowell Club Composer-Member Night and also at Drew Seminary.

The Chambered Nautilus, the most important of the choruses for women's voices by Mrs. Beach was given at the Waldorf-Astoria Hotel recently by the St. Cecilia Club, with Willard Sektberg conducting and Gibner King at the piano. The soloists were Adelaide Ahrleng, soprano, and Nora Conklin, contralto. Mrs. Beach composed this work for the club in 1907.

Carlo Menotti Li Favi Students in Recital

Pupils of Carlo Menotti Li Favi, Brazilian baritone, now conducting a studio in New York, gave a recital at the Hotel des Artistes. Participating in the program of operatic arias, songs and operetta numbers were George Goomishian, Frank Barattieri, Henry Siegle, and Billy Lowe, tenors; Rose Pecora and Margaret Susko, lyric-coloratura sopranos. Elfriede Lange, Christine Hoffman and Pauline King, sopranos. Frederic Siegle, 10, winner of a Juilliard School scholarship, played two piano numbers of Mendelssohn. Evelyne White of Chicago was the accompanist. The recital concluded with all of the artists joining in the National Anthem.

Camp Music Course Offered by Manhattan School

The Manhattan School of Music, New York, conducted a short course for Camp Music Counselors by Mary Kapilian on three Friday evenings during the spring. The course was concerned with material for camp music programs, special problems of the camp music counselor, and practical training for song leading.

Rachele Ravina Heard in Opera and Radio Concert

Following her appearance in the title role of Aida in New Haven, Conn., Rachele Ravina, soprano, from La Scala, presented a radio concert over WABC. Mme. Ravina has been engaged for the summer season at the Teatro Colon, Buenos Aires, where she will be heard in Suor Angelica and other works. She has a repertoire of 18 operas.

Edna Phillips with NYC Symphony

Edna Phillips, harpist, was soloist recently at the Brooklyn Museum with the New York City Symphony Orchestra, Emerson Buckley conducting. She played Harl McDonald's suite, From Childhood, written for and dedicated to her. The program was repeated later at the American Museum of Natural History, New York.

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← **RICHARD McCLANAHAN** and some of the teachers who attended his lectures at the annual conference of the Arizona State Association of Music Teachers at Tempe. At his left is Hazel Harvey Quaid and next to her Arnold Bullock, president and treasurer of the Association.

→ **ROLAND GUNDRY,** violinist, made his 126th appearance in America when he gave a recital recently with Harry Kaufman in Pasadena, Calif., in the Coleman Chamber Music Series. Mr. Gundry's engagements this season have taken him to Massachusetts, New York, Maryland, Illinois, Indiana, Ohio, Iowa, Wisconsin, Utah, Texas and California.

Peabody Schedules Recitals and Summer School

BALTIMORE, MD.—The Peabody recitals will be given in three series next season, according to Reginald Stewart, director of the Peabody Conservatory. The Friday afternoon events will continue at 4 o'clock—the 76th season just closed with the 1,079th recital—but instead of 20 recitals, there will be only 12. A distinguished group of artists will be presented and the admission price is to be raised. Starting next fall, faculty members will give a series of their own, the Peabody Patriotic Concerts, in the evening free to the public, to serve as "morale builders." The third course will be the Chamber Music Series, in which celebrated string groups and solo artists will be presented.

The thirty-first summer session of the conservatory will be marked by an innovation in curriculum. Frederick R. Huber, who will again manage the school, announces a series of courses for teachers. Ernest C. Hesser, who has recently come to Baltimore as director of music in the public schools, Olga E. Prigge, a faculty member of the College of Music in Cincinnati, and Robert Bolles, of the regular faculty of Peabody Conservatory will conduct courses in Methods in Class Training in Stringed Instruments; a course in Woodwind Instruments; one in Group Piano Instruction, and three Education Courses for teachers. Two points of credit will be allowed for each course. The summer session opens on June 22 and runs until August 1.

GUSTAV KLEMM.

Gerhart Plans New Season for Altoona Symphony

ALTOONA, PENNA.—Russell Gerhart made known his plans for the 1942-43 season of the Altoona Civic Symphony at the final concert of the current period. Mr. Gerhart has selected Henriette Schumann, pianist, to inaugurate the new season at the Oct. 22 concert.

Others who will be heard are Frederick Wilkins, flutist on Dec. 10; Pauline Pierce and Gean Greenwell, on Feb. 4; and Patricia Travers, violinist, on March 25. The second annual "pop" concert is scheduled for May 1 at the Jaffa Mosque with Isabel Ibach, harpist, as soloist.

For his final program, Mr. Gerhart had George Britton, baritone, as soloist in the Credo from Otello and Mendelssohn's Lord God of Israel from Elijah. Mr. Britton also offered the Toreador Song from Carmen and a Debussy number, all sung with dramatic understanding and sensitivity.

The orchestral numbers comprised the first symphony and the third Leonore overture of Beetohven, the nocturne and scherzo from Mendelssohn's Midsummer Night's Dream and Strauss' Emperor Waltz. Mr. Gerhart gave authoritative and sympathetic readings. N. M.

Naylor Concludes Series on Development of Orchestra

Bernard Naylor, conductor, recently concluded his series of four Wednesday evening lectures on the development of the orchestra. The series, given in the Ritz-Carlton Hotel, New York, covered the "search for expression," the "standard set," the "expansion and conflict" period and the past 30 years.

Salzedo Ensemble Fulfills 48 Engagements on Tour

The Salzedo-Le Roy-Scholz-Salzedo Ensemble is fulfilling a tour of 48 engagements this season. The ensemble comprises Carlos Salzedo and Marjorie Call Salzedo, harpists; Rene Le Roy, flutist; and Janos Scholz ,cellist.

Nord Vernellj Joins Camp Tours

Nord Vernellj has joined the USO-Camp Shows, Inc. The baritone is a member of the staff of radio station WWDC and a member of the Young American Opera Quartette.

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Heard in the Studios

Ernesto Berúmen

Artist pupils of Ernesto Berúmen, New York pianist and teacher, have been appearing in concert and as assisting artists. Evelyn White, soloist of the Philadelphia Piano Orchestra, former pupil of Mr. Berúmen, has been giving a series of lectures in Pennsylvania and New Jersey. She also has been soloist with several orchestras playing the Liszt E flat and Tchaikovsky B flat minor concertos. Constantine Callinicos has been soloist and accompanist with Enya Gonzalez, Philippine soprano.

William Schoonmaker will play the seldom heard D'Albert piano concerto in E major with the Nutley Symphony Orchestra, Nutley, N. J. in May. Other pupils of Mr. Berúmen active in concert work this season are Mary Mistelski Ashton, Mary Brown, Luise Mayhew and Cecil Gordon.

Rhea Silberta

Among artist pupils from the New York studios of Rhea Silberta recently inducted into the army is John Duggan, radio tenor. Other artists continue active in opera, concert and radio.

Masha Benya, lyric coloratura soprano, has been singing in Pittsburgh, Hartford, Waterbury, Philadelphia, Cleveland and Detroit.

John Hardt, baritone, was soloist in I Hear America Singing at the recent music festival in Great Neck, L. I.

Suzanne Sten, prima-donna soprano, featured in Great Moments of Music over CBS coast-to-coast network, is on a southern tour.

Nora Hellen was soloist at special services at the Lutheran Church of the Holy Trinity. She also has appeared three times as soloist on the New York University program over WNYC.

Maude Douglas Tweedy

Adele Rivie, soprano, recently sang Nedda in the Brooklyn Academy of Music performance of Pagliacci and also appeared in My Dear Public in New Haven, Boston and Philadelphia. She is soloist at St. Luke's Church, Forest Hills, L. I.

Marie Paule Leblond, soprano, has been named professor of singing at the National Conservatory of Music, Quebec. She was heard in concert at the Chateau Frontenac, there, recently.

Esther Jacobson, soprano soloist at the Fort Washington Synagogue, gave a recital at Carnegie Chamber Music Hall, New York, with Alice Wightman, pianist.

Ruth Krug, contralto soloist at St. Andrew's Church, South Orange, N. J., was heard at the American Woman's Club recently in recital with Miss Wightman at the piano.

Elena Elia is soprano soloist at St. Francis Xavier's Church, New York.

Martha Haskins, mezzo-soprano, gave a recital for Sigma Alpha Iota at Teachers College, Columbia University, last month with Miss Wightman as accompanist. With the composer at the piano, she gave a program of Daniel Wolf's works over WNYC.

Marjorie Tollman's engagements recently have included appearances at the Lincoln School, Summit, N. J., at the Syracuse Morning Musicales and a recital in Geneva, N. Y., all with Frank Chatterton as accompanist. She is soprano soloist at St. James Presbyterian Church, New York.

Marjorie Hamill, soprano, appeared with Xavier Cugat's Orchestra at the Paramount Theatre, New York, and the Chicago Theatre in Chicago. She was soloist over WNYC in a recent Sigma Alpha Iota broadcast.

Vivian Thomson, soprano, was soloist in Dubois' Seven Last Words and Gounod's Gallia at the Church of the Highlands, White Plains, N. Y.

Raymond Otto, baritone, was soloist in Faure's Requiem at St. James Episcopal Church, New York.

The Sigma Alpha Iota Trio of Miss Hamill, Miss Haskins and Betty Thombs, contralto, was heard over WNYC recently with Miss Wightman at the piano and also appeared on April 11 for the USO at the New York Catholic Centre with Daniel Wolf at the piano. The trio was heard at the Women's Faculty Club of Columbia University with William Reid at the piano.

Miss Tweedy recently presented a program at her studios with Elena Elia, John Morelli, Esther Jacobson and Raymond Otto offering the third act of La Boheme. Mr. Wolf was the accompanist. Excerpts from the Verdi Requiem were sung by Miss Jacobson, Miss Haskins, Mr. Morelli and Mr. Otto. Other artist pupils heard in groups of songs were Miss Hamill, Betty Hay, Vivian Thomson, Jeanne Palmer, Miss Tollman, Miss Thombs, Miss Krug and John Roberts. Miss Wightman and Messrs. Wolf and Chatterton were the accompanists.

Harry Voge

Alois Poranski was bass soloist in Haydn's The Seasons, at the Brooklyn Academy of Music recently under the direction of Carl Bamberger. Mr.

(*Please turn to opposite page*)

Ruggiero Ricci to Make Tour of Mexico in June

Ruggiero Ricci, young violinist, will tour Mexico in June it is announced by Albert Morini, his manager. In addition to numerous recitals, he will be heard with orchestra in Mexico City. Mr. Ricci has already fulfilled 30 engagements this season and in addition to his Mexican tour, he will be heard later in Canada, upper New York, No. Carolina and Pennsylvania. In New York City he has made five appearances including one as soloist with the Brooklyn, N. Y., Symphony Orchestra.

RUGGIERO RICCI, young American violinist, inaugurated a concert series over CBS Television recently. With the artist in the photo are Ruth Norman, television producer, and C. Lazare. The latter has been instrumental in bringing artists to the television series.

Photo by D. D. Spellman

VALTER POOLE, conductor of the Michigan Symphony Orchestra, has actively aided the U. S. Treasury campaign by conducting orchestras in concerts, while the public bought war stamps and bonds as the admission price, in Albion, Lansing and Detroit. He includes many works by American composers on his programs.

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Pornaski will make his New York debut in recital at Town Hall in the fall. Ernst Wolff, heard in Town Hall this season as baritone, returns to that auditorium on Oct. 20 in a program of music for tenor. Mr. Wolff will have a seven weeks' tour in the middle-west in the series arranged under Lucius Pryor Management. The foregoing are artist pupils of Harry Voge.

The Voge Opera Group, composed of professionals and students, gave a concert in Philadelphia on April 12. The program was similar to that presented in New York earlier in the season.

Queena Mario to Re-Open Bethel Barn Theatre

After a year's inactivity, due to her illness, Queena Mario will re-open her Barn Theatre this summer at Bethel, Conn. The former Metropolitan Opera diva will present four evenings of opera in connection with her summer school.

Tentative plans call for complete performances of Hänsel and Gretel, Cavalleria Rusticana and acts from Rigoletto, Mignon, Manon, Faust and other operas. This year one of the three buildings will be used as a dormitory for teachers.

The summer school is located near Tanglewood, the site of the Berkshire Festivals.

Sapio Studio Artists in Concerts

Rosina Martocci, lyric soprano, was heard at a recent reception presented under the auspices of Maj. Walter L. Abrams, morale officer at Governor's Island, and also gave a recital at the Educational Alliance, New York. Maria Rossi, dramatic soprano, was soloist with the Waterbury, Conn., Symphony Orchestra. John W. Branch, bass-baritone, was heard in recital at the Educational Alliance. Pina La Corte, coloratura soprano, gave an operatic concert in Philadelphia recently.

These artists are from the studios of Clementine de Vere and Romualdo Sapio.

Roeder Pupils in Recital

Pupils of Carl M. Roeder, appeared in recital at Carnegie Chamber Hall recently. Participating were Corinne La Bar, Jane and Joan Rosenfeld, duopianists, Doris Frerichs, Katherine Braun, Harry Aronson, Janice Newman, Henry Alberts, Jean Holthausen, Constance Krueger, Roma Kantor. Janice Newman opened the program with the Allegro movement from the Mozart A Major Concerto with the orchestral part played by Miriam Woronoff. The duopianists played the Saint-Saëns Variations on a Theme by Beethoven. Miss Frerichs included Debussy's L'isle Joyeuse in her group. All the young artists showed excellent training both as to technical and musical aspects. The duopianists are particularly sympathetic in their ensemble. A capacity audience was enthusiastic.

Arthur Gerry Student Is Naumburg Auditions Finalist

Jean Handzlik, contralto, of Portland, Ore., who has had all her vocal study with Arthur Gerry, was selected as one of the three finalists in the vocal division in the Naumburg Foundation competition. Soloist at St. Bartholomew's Church, New York, recently, Miss Handzlik was also featured in a Bach concert under the direction of Martin Bernstein at New York University and sang in four cantatas. From more than 250 applicants, she has been among those selected for the Berkshire Music Centre, where she will do intensive work this summer with Serge Koussevitzky and Dr. Herbert Graf.

Taylor to Hold Master Classes

Bernard Taylor, teacher of singing, will hold a master class at Kansas City Conservatory of Music from June 8 to 18. From July 6 to Aug. 14 he conducts a session at the Juilliard School.

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Weingartner, Sauer and Hertz Pass

FELIX WEINGARTNER, 78, conductor and composer, died in a hospital at Wintherthur, Switzerland, on May 7. He had severed all connections with Germany and had established his home in Switzerland. In 1938 he had been appointed conductor of the Norwich Festival in England.

Born in Zara, Dalmatia, June 2, 1863, he was a pupil at Graz of W. A. Remy, attended the Leipzig University and Conservatory until 1881. He then settled at Weimar under Liszt's patronage and his first opera, Sakuntala, was produced there in 1884. Two years later his second opera, Malawika, was produced in Munich. He was conductor at Königsberg, Hamburg, Frankfort and the Mannheim Court Theatre; then in 1891 became principal conductor at the Berlin Royal Opera. Other conductorial engagements were with the Berlin Symphony, the Kaim Orchestra in Munich, and in London.

His first visit to America occurred in 1905 as guest conductor of the New York Philharmonic, and the following year he appeared with the New York Symphony, with which he made a tour of leading cities. In 1908-10 Weingartner was first conductor of the Vienna Opera as successor to Mahler, and also led the concerts of the Vienna Philharmonic. He returned to America in 1912 and 1913 as conductor of the Boston Opera Company, his third wife, Lucille Marcel, American soprano, being a member of the company. For five years, 1914 to 1919, he was court conductor and director of the Conservatory at Darmstadt. In the latter year he returned to Vienna as director of the Volksoper.

In 1927 he was appointed director of the Basle Conservatory and conducted a notable series of festivals there until 1934, when he was recalled to the Vienna Opera as director. Differences with the State authorities led him to resign in 1936. The following year he conducted in Russia at the invitation of the Soviet Government.

In addition to composing many symphonic and chamber works, piano pieces, songs, editing the works of Berlioz, he had done much critical writing, as well as the texts to all his operas.

His five marriages were to Marie Juillerat; Baroness Feodora von Dreifus; Lucille Marcel, singer, who died in 1921; Bertha Kalisch, actress; and Carmen Studer, poet and conductor. He had a son by his first marriage.

EMIL SAUER, 79, pianist, pupil of Liszt and Nicholas Rubinstein, died about April 29 in Vienna, according to dispatches from abroad. Born in Hamburg, he made his debut in Berlin on Jan. 13, 1885, and subsequently appeared in St. Petersburg, London and Vienna. He was noted for his interpretations of Chopin, Schumann and Liszt. From 1915 he taught at the Vienna Conservatory. He wrote two piano concerti, two piano sonatas, 33 concert etudes, edited the complete works of Brahms and Scarlatti, and pedagogic works of Kullak, Pischna and Plaidy. His autobiography was entitled Meine Welt. Many honors came to him, including the title of chamber virtuoso bestowed by royal courts in Saxony, Rumania and Bulgaria, and Knight of the Legion in 1917. He was an honorary member of the Gesellschaft der Musikfreunde of Vienna.

DR. ALFRED HERTZ, 69, died in San Francisco on April 17. Famous as the conductor of German repertoire at the Metropolitan Opera for 13 years, Dr. Hertz to the West Coast meant the San Francisco Symphony and the Hollywood Bowl summer concerts.

An American citizen since 1917, Dr. Hertz was particularly esteemed in San Francisco, which had made him one of its three honorary citizens. Indicative of the position he held among musicians was the official proclamation, announcing his death, issued by Mayor Rossi.

Born in Frankfort-on-Main, he studied at the Raff Conservatory there. His debut was made in 1891 at the age of 19, at the Stadttheater in Halle. The next year he was called to conduct at the Hoftheater in Altenburg and three years later at Barmen-Elberfeld, where he remained until 1899. From the latter year until 1902 Dr. Hertz conducted at the Stadttheater in Breslau.

At Barmen-Elberfeld, Hertz met Delius, who invited him to London. It was in that city that Maurice Grau, seeking a successor at the Metropolitan Opera House to Anton Seidl, heard him present a program of Delius' works and invited him to come to New York. A three-year contract at Breslau had to be fulfilled, however, and Dr. Hertz did not arrive until 1902. At the Metropolitan he gave the first performance outside of Bayreuth of Wagner's Parsifal; the first American hearing of Strauss' Salome and Rosenkavalier and the world premieres of Humperdinck's Königskinder, Horatio Parker's Mona, Walter Damrosch's Cyrano and Frederick Converse's Pipe of Desire.

Resigning from the Metropolitan, he came to California where he premiered Parker's prize opera, Fairyland, at the Panama-Pacific Exposition in Los Angeles in 1915, and then took up the baton of the San Francisco Symphony, where he remained until 1929.

He led the first summer series of concerts in the Hollywood Bowl and remained in this post for four seasons, and in 1938 he became supervisor for the Federal Music Project in Northern California. During recent years he had devoted himself to making orchestral arrangements of classical songs.

In 1914 he married Lilly Dorn, who survives.

PAUL REIMERS, 65, tenor, since 1924 a member of the vocal faculty at the Juilliard School of Music, died in New York on April 14. Born in Schleswig-Holstein, Mr. Reimers made his debut in concert in Hamburg and later created the tenor roles in Elgar's The Apostles and The Kingdom in Holland and Germany. He was well known for his concert activities in this country and once received a gold medal for singing before President Wilson and members of the Supreme Court at the White House. Three brothers survive.

DREDA AVES, 48, former Metropolitan Opera soprano, died on April 17 in Newark, Ohio. Born in Galveston, Tex., Miss Aves joined the Metropolitan after appearing with the San Carlo Opera Company. Her debut role was in Carmen, and she had sung many other parts in standard repertoire. She had studied at Columbia University and the Institute of Musical Art. Three brothers and a sister survive.

MRS. SAMUEL BALLON, 81, mother of Ellen Ballon, Canadian pianist, died in Montreal March 16 after a long illness. Mrs. Ballon had resided in Montreal since 1889 and was an active figure in civic and philanthropic affairs.

ANNETTE K. DEVRIES, wife of René Devries, associate editor of the Musical Courier, passed away in Chicago, April 14, after a lingering illness. Mr. and Mrs. Devries were married in 1910. After a funeral service in Chicago, interment was in Minneapolis.

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Wagner's Tribute to England Short-Waved to Reich

CLEVELAND, O.—Dr. Artur Rodzinski and the Cleveland Orchestra concluded one of the most brilliant music seasons in the twenty-four years of its existence with a rousing patriotic rally, that brought both tears and cheers from a capacity audience. To the strains of Sousa's Stars and Stripes Forever, the John Adams High School Band of 100 uniformed students joined the Cleveland Orchestra in a Salute to Our Flag, which was lowered from above and brilliantly spotlighted.

Beginning with the National Anthem, as usual, Dr. Rodzinski then turned to the audience and prefaced the opening number of the program, Richard Wagner's Rule Britannia overture, a rarely heard tribute to England, with remarks that dealt devastating blows to Hitler, who claims this composer as ideologically his own. (This work, incidentally was broadcast by short-wave to Germany.) Followed a moving performance of Beethoven's Eroica—and to complete the patriotic note—a novelty, Alexander Tansman's Polish Rhapsody.

R. H. W.

Charles L. Wagner Announces Plans of His Artists

Charles L. Wagner has announced that Rose Dirman, American lyric soprano, has been added to the list of artists under his management. Miss Dirman has given several recitals in New York and been soloist at many festivals including two appearances at the Berkshire Festival.

Carlos Ramirez, baritone of Mr. Wagner's touring Barber of Seville opera company, began a series of engagements in Havana recently as guest artist with the five operettas scheduled for the Teatro Marti. He also gives five broadcasts over the Cadena Azul station. Following this, he flies to Rio for a ten-week engagement at the Casino Urca and weekly broadcasts over Radio Tupi. Mr. Ramirez has just completed a series of recordings for Victor. In July he returns to North America and resumes his opera and concert activities early in October.

Mr. Wagner's The Barber production, in which Mr. Ramirez sings the title role, has been recorded by RCA-Victor. The cast also includes Hilde Reggiani, Bruno Landi, John Gurney, Lorenzo Alvary, Lucielle Browning and Wilfred Engelman with Giuseppe Bamboschek conducting.

Jeanette MacDonald will make a tour of Eastern states next season, Mr. Wagner has announced. Beginning in September, Miss MacDonald will be heard in 18 cities near Washington, D. C. Her programs are being prepared with Mr. Bamboschek, her accompanist. Miss MacDonald has given two benefit concerts recently for the American Women's Voluntary Service. Her latest film, I Married an Angel is just being released and she is scheduled to start a new production shortly.

Cleveland Institute Starts Summer Session June 22

CLEVELAND.—The annual summer session of the Cleveland Institute of Music will be conducted from June 23 to Aug. 1, as announced by Dr. Beryl Rubinstein, director. Ward Lewis is dean of the faculty. Courses will be designed for students seeking either the bachelor's or master's degree in music; for those seeking a music supervisor's degree in public school music; for professional musicians needing additional training in special departments; for school teachers seeking added credit toward a teaching degree with a music major; and for adults and children wishing one or more courses as special students.

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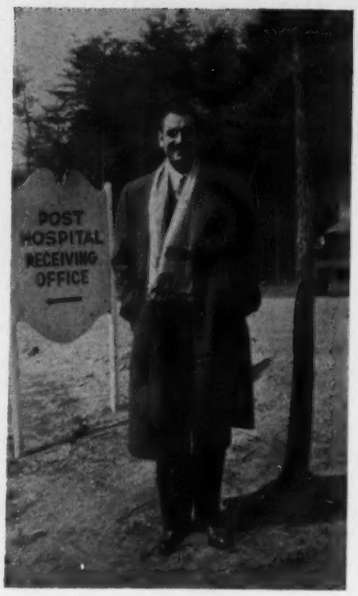
Grace Moore Resumes Opera Roles After Singing for Soldiers

Grace Moore rejoined the Metropolitan Opera Association in Cleveland for the recent performance of Tosca in which she again sang the title role. Miss Moore has been on tour during which she made many trips to camps to sing for the soldiers. She has also arranged for them to attend her concerts. In her home city of Chattanooga, Miss Moore sang the National Anthem while 75 men in uniform provided a background on the stage.

Saidenberg Denver Ensemble Makes Debut in Concert

Daniel Saidenberg conducted his newly founded Saidenberg Little Symphony of Denver recently in that city. He also conducted the Chicago Symphonietta, which subsequently gave a program at the University of Chicago for Russian War Relief; and the Little Symphony of New York.



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Humphrey Doulens, of Columbia Concerts, has joined the Army Air Corps and is taking preliminary training at Miami Beach, Fla.

Richard Korn, young American composer, conductor of the Alumni Orchestra of the National Orchestral Association, has been commissioned an Ensign in the Coast Guard and assigned to the Manhattan Beach Training Station in charge of all musical activities.

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ELLEN BALLON ACCLAIMED AT CHICAGO DEBUT

BY EDWARD BARRY

The Canadian pianist, Ellen Ballon, made successful Chicago debut in Orchestra hall last nigmt, playing the second Rachmaninoff concerto with the Civic orchestra under Hans Lange's direction.

The wonderful, dejected melodies in which this concerto is so rich she put forward with a warmth of tone and a wealth of nuance that added up to genuine eloquence. In the sturdier portions of the piece she moved along with the force and steadiness of a river in flood. The use of vigorous accents and clean, blocklike phrases helped create an impression of irresistible momentum.

Because Miss Ballon's playing was intense and passionate and at the same time clear and well defined, it represented a nice balance between music's emotional and intellectual aspects. Both sentimentality at the one extreme and matter-of-factness at the other were kept carefully at arm's length.

Lange and the orchestra furnished a distinguished accompaniment. The sheen of the strings was especially noteworthy.

The program opened with a first performance anywhere of a brilliant and pointed overture, "In Modo Giocoso," by the American composer and educator, Walter Helfer. He was present to acknowledge the applause. Then came Liadow's "Enchanted Lake" and the Rachmaninoff concerto. The postintermission portion of the evening was devoted to Sibelius' second symphony.

CHICAGO, ILL.
HERALD-AMERICAN
MAR 31 1942

Music in Review

BY HERMAN DEVRIES.

Following her brilliant debut as soloist with the Chicago Civic Orchestra a few weeks past, Ellen Ballon returned to give a first recital in Orchestra Hall last Sunday afternoon.

The famous Canadian pianist strengthened the splendid impression she created earlier in the season by giving a performance throughout a varied program that showed a saneness and a grasp of the old and modern schools that stamps her as a musician of deep perception with marked technical facility to carry out her ideas.

Amazonian in strength, Miss Ballon shines in bravure pieces, wherein her fingers traverse the keyboard at a prodigious rate of speed and with great limpidity of touch and a temperamental warmth as well.

THE EVENING TELEGRAM,
TORONTO,
JANUARY 7, 1942.

Music Notes
Yenmita
Edward W. Wodson.

Ellen Ballon played the Rachmaninoff Concerto as the composer himself might have done. Noble sonorous opening chords for solo piano set the right mood alike for pianist and orchestra. Not until the last movement does the piano seem really to assert itself and take possession of the mood in full. Dark-colored brooding tremendous music, giving the piano a song of variously impatient, lingering, meditative and mysterious beauty. 'Cellos cannot outsing it—sweep and surge of violas and fiddles cannot outshine it—counterpoints through the whole orchestra of bold outline and rich tunefulness merely intensify the sweetness of the piano's song. It was Rachmaninoff at his best.

CHICAGO DAILY NEWS, FEBRUARY 2, 1942

Hofmann and Ellen Ballon Two Pianists Over Week End

BY C. J. BULLIET.

JOSEPH HOFMANN, pianist, was a joy without being a surprise at the Civic Opera House yesterday afternoon. Ellen Ballon was both Saturday night at Orchestra Hall.

The two pianists came to Chicago out of the frozen North, Miss Ballon from Canada to make her Chicago debut with the Civic Orchestra in the "pop" concert Saturday night, and Mr. Hofmann, far from a stranger, to appear as soloist with the Minneapolis Symphony Orchestra.

Mr. Hofmann gave a masterly performance of Beethoven's Concerto for Piano and Orchestra in G Major.

Miss Ballon gave a surprising and electrifying performance of Rachmaninoff's Concerto for Pianoforte in C Minor.

* * *

Miss Ballon is one of those rare woman artists (rare in any art) who can meet male rivals on an equality, without apology for sex and without a triumphant exhibitionism when she proves her talents —with ease, grace, charm, "unconsciousness" of pricking the vanity of the men.

She is a kindred spirit with George Eliot, novelist, and Mary Cassatt, painter. At the piano, she neither exploits her sex nor takes refuge in it.

Her hands are small, her fingers slender, but of steel. She hits the keys hard, with as little apparent effort as Rachmaninoff, himself—or Josef Hofmann. But there is nothing suggesting the masculine in the result.

Miss Ballon got a delirious ovation Saturday night, and will return auspiciously for a recital at Orchestra Hall Sunday afternoon, Feb. 15.

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MAR 30 1942
CHICAGO DAILY NEWS,

BY C. J. BULLIET.

* * *

Ellen Ballon in Recital.

AT Orchestra Hall, while Miss Pons was singing at the Civic Opera House, another feminine artist, equally diminutive, and equally talented in another way, Miss Ellen Ballon, Canadian pianist, was performing.

Miss Ballon appeared earlier in the season at Orchestra Hall as soloist with the Civic Orchestra, and aroused unlimited enthusiasm.

Yesterday afternoon she wove with two Bach numbers the same spell—the Organ Prelude in G Minor (rearranged for piano) and the Chaconne in D Minor. Then I left for the Civic Opera House.

Miss Ballon confirmed the impression she made a few weeks ago on her first Chicago appearance—a great artist, with no apologies for sex. In no sense masculine, she meets men pianists on an equal footing, challenging comparison as an artist, and making good her challenge.

CHICAGO DAILY TRIBU
MONDAY, MARCH 3(

BY EDWARD BARRY.

Ellen Ballon, Canadian pianist, began her Orchestra hall recital of yesterday afternoon with dignified performances of a Bach-Siloti Organ Prelude and the Bach-Busoni Chaconne. Then she went on to the rarely played G Minor Sonata of Schumann.

Her playing of the sonata's slow movement had a rapturous quality which fitted the music perfectly. Her tone glowed with color, and her phrasing was easy and eloquent.

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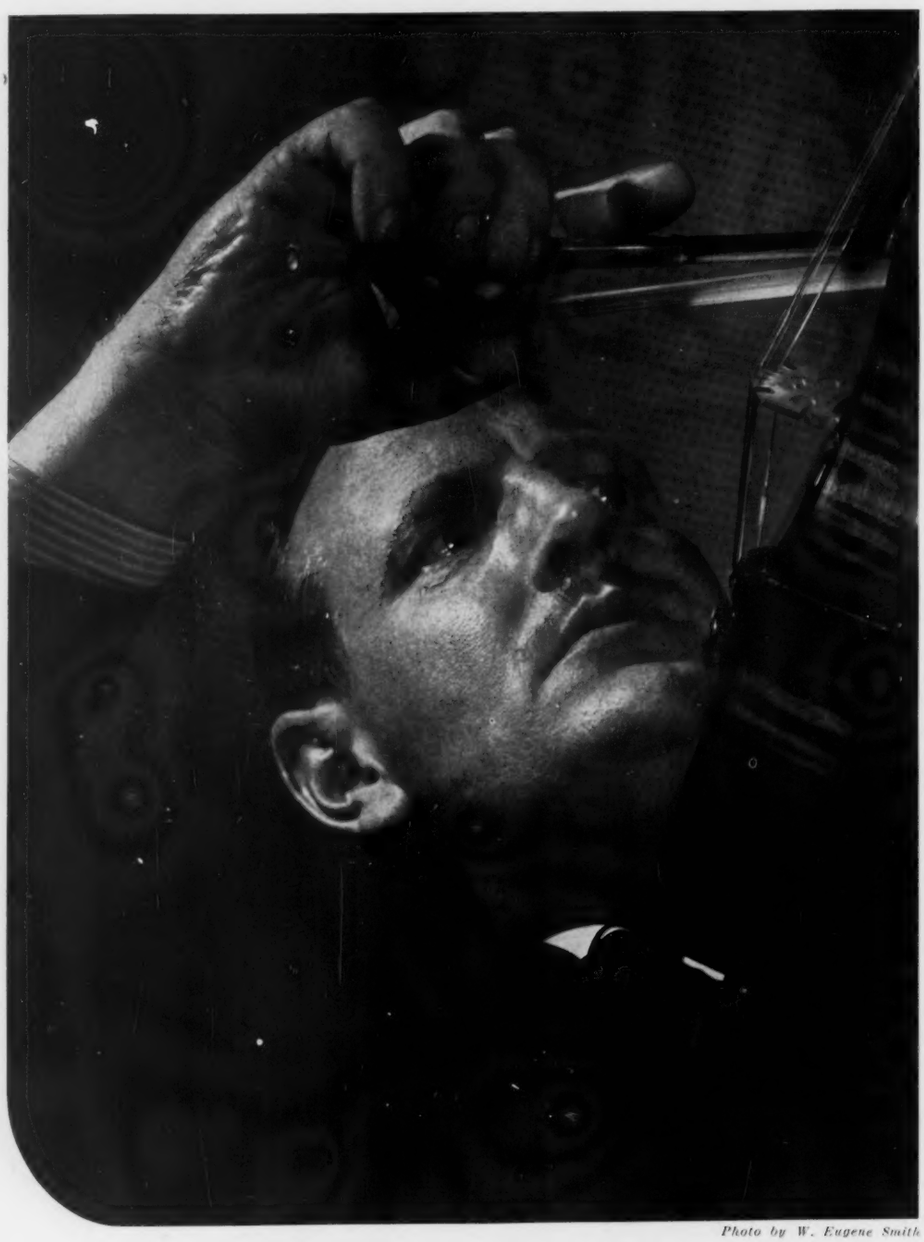

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